MODERN MUSIC AND MUSICIANS



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Philharmonic Edition

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Richard J. Cuvée

MODERN MUSIC AND MUSICIANS

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VOLUME V

NORMAL STUDY
GENERAL AND GRADED INDEXES

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NEW YORK

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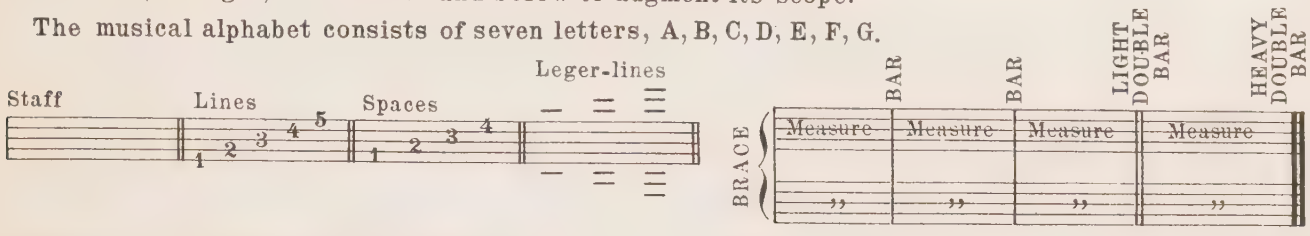
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Edited by Charles Dennée

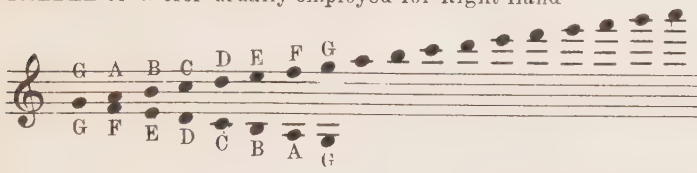
ELEMENTS OF MUSIC

Musical notation is expressed by notes printed upon a staff consisting of five lines and four spaces with added, or leger, lines above and below to augment its scope.

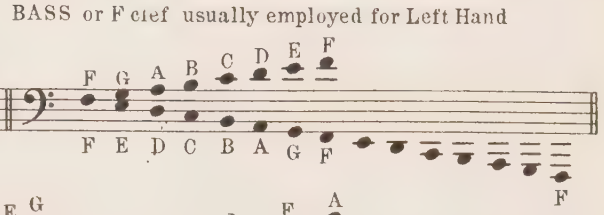
The musical alphabet consists of seven letters, A, B, C, D, E, F, G.

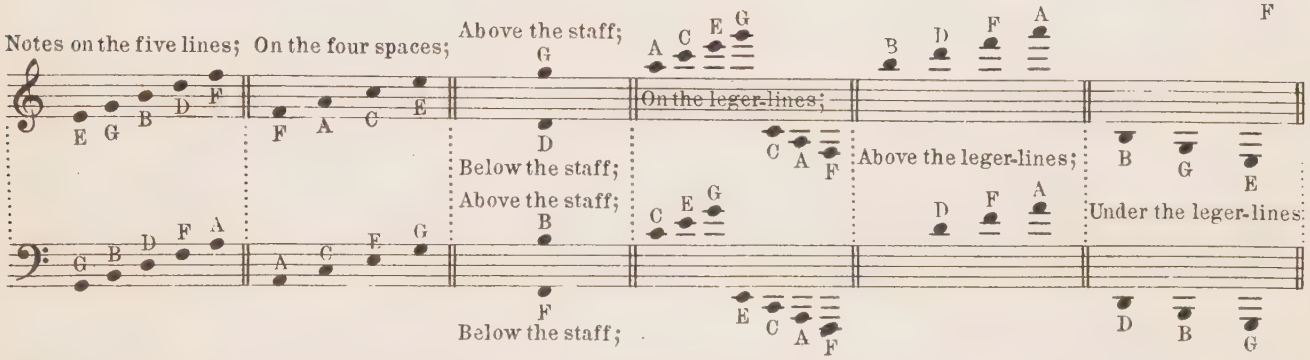


TREBLE or G clef usually employed for Right Hand

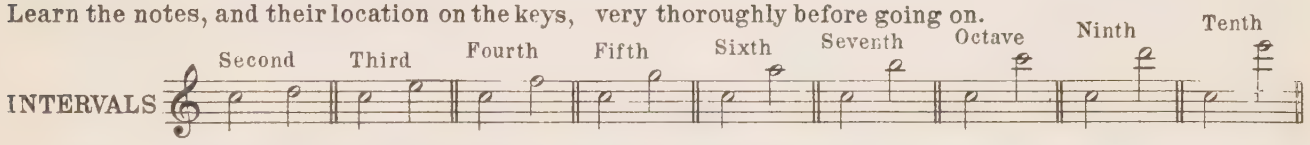


BASS or F clef usually employed for Left Hand



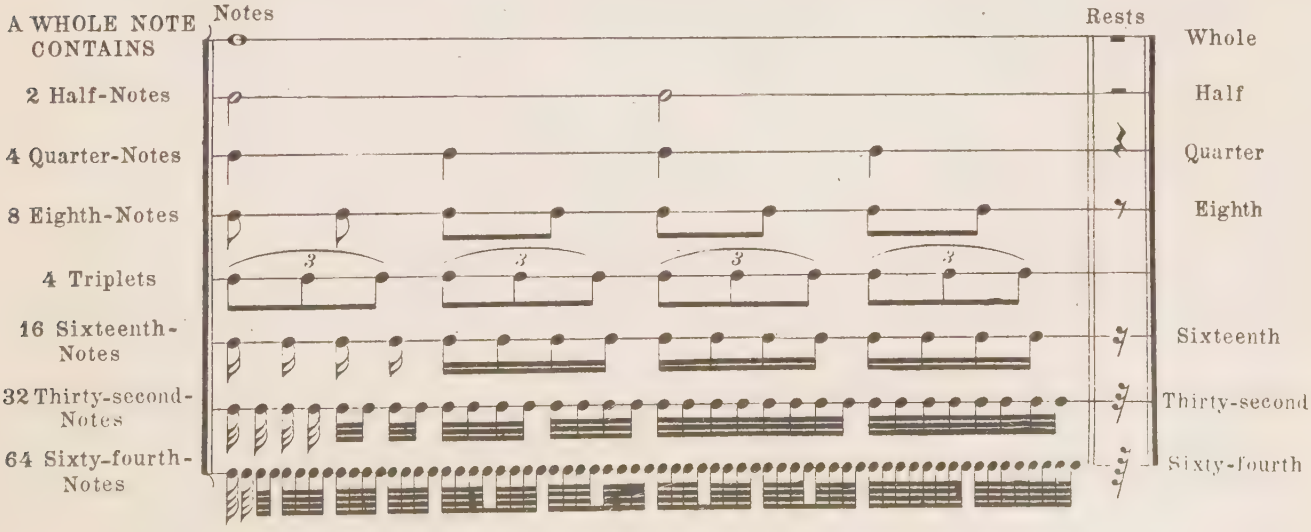


Learn the notes, and their location on the keys, very thoroughly before going on.
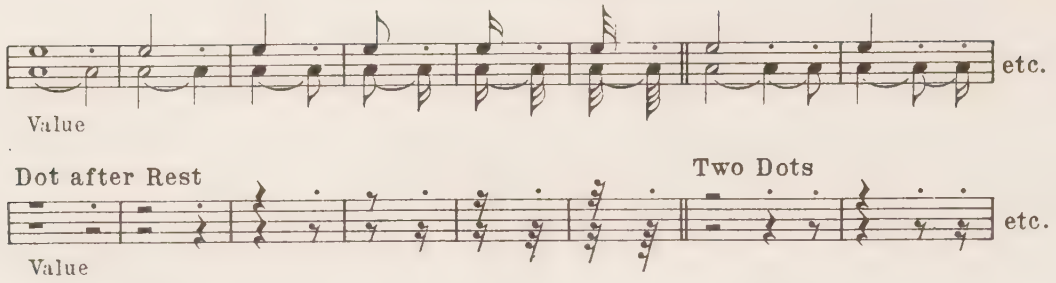


COMPARATIVE VALUE OF NOTES

Study these values very carefully before playing any exercises.
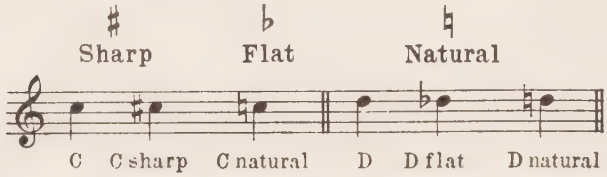


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DOTTED NOTES

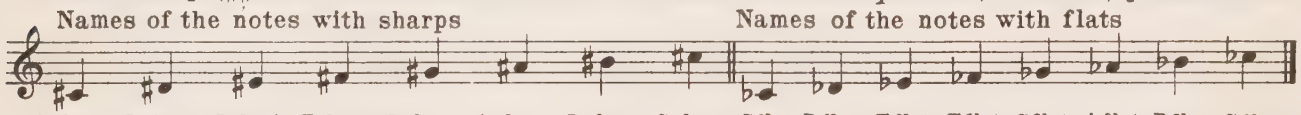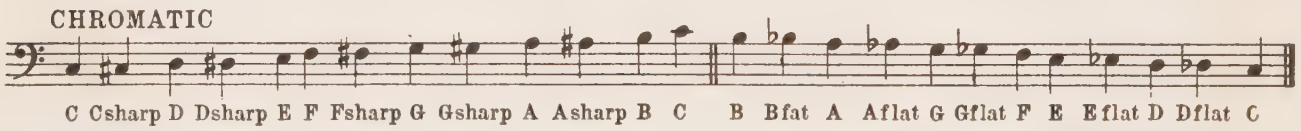


A dot always increases, by *one half,* the value of whatever precedes it, whether it be a note, dot or rest.

ACCIDENTALS, or CHROMATIC SIGNS

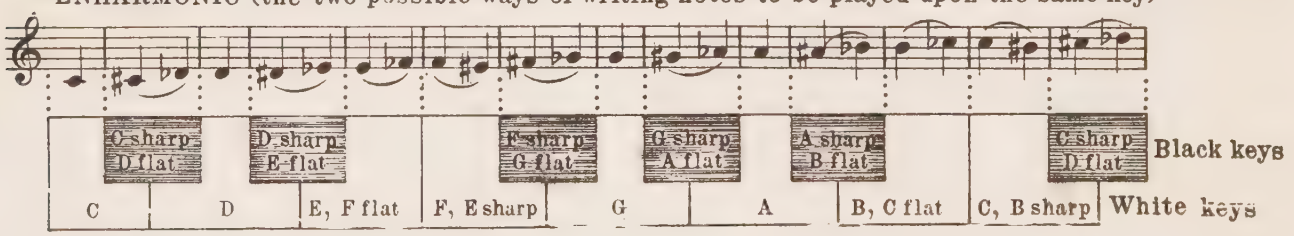


A sharp (♯) raises the pitch of a printed note a *half* step; literally, play next key above.
A flat (♭) lowers the pitch of a printed note a *half* step; literally, play next key below.
A natural (♮) restores a note to its original pitch, after it has been sharped or flatted.
A double sharp (♯♯ or x) or a double flat (♭♭) indicates a *whole step* above, or below, printed note.
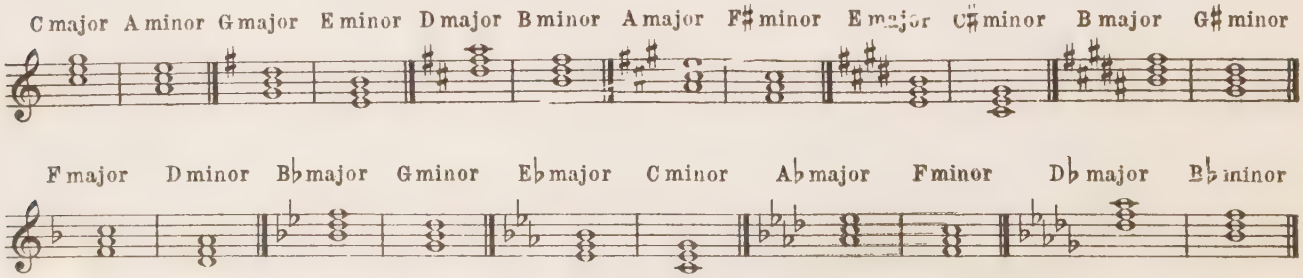




(*) ENHARMONIC (the two possible ways of writing notes to be played upon the same key)



From one key to the *very next* key is a half step, (often called semi-tone.)
Twice this distance is a whole step; (from one key to the *2nd key above or below.*)

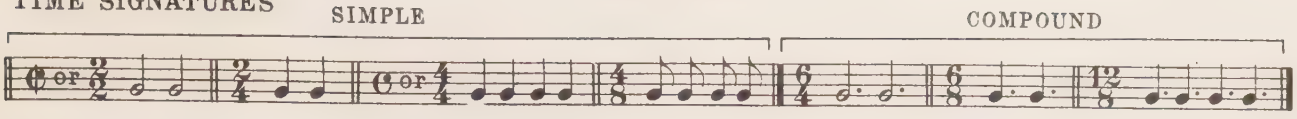
KEY SIGNATURES WITH TONIC TRIADS



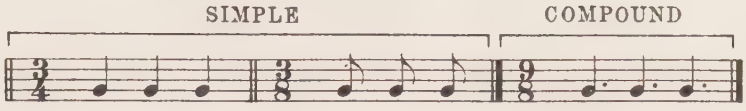
(*) These notes are *enharmonically tied*

RHYTHM

TIME SIGNATURES



(TRIPLE RHYTHM)



The figures standing at the beginning of a composition, after the clefs and key signature, are called the Time Signature. The upper figure denotes the number of counts in a measure, the lower figure the value of the note that fills each count. e. g. $\frac{2}{4}$ means 2 counts, each count the value of a quarter note.

A HOLD  or PAUSE  indicates that whatever stands under, or over it, is held longer than the original value. This is a matter of taste but it should be held at least twice the value of the note or rest.

RHYTHM is a regular recurrence of accents, thus establishing a sense of regular pulsation in the flow of the musical thought or expression.

TIME is the subdivision of the measures into counts, or beats, of equal length. To keep time *count aloud,* carefully spacing the words, or counts, an equal distance apart.

Time without rhythm conveys no strong impression or sense to the ear, no matter how perfectly the length of the notes or counts are observed. The whole structure of music is built upon rhythm and accents, and this is as necessary in the practising of all exercises for the development of the fingers as it is in the performance of a composition.

ACCENT is special emphasis given to certain tones in playing. There are two kinds of accent, *natural* and *artificial.*

Natural accent falls upon the 1st and 3rd counts in $\frac{4}{4}$ rhythm, the 1st count in ordinary $\frac{3}{4}$ rhythm, (and $\frac{2}{4}$ rhythm), the 1st and 4th counts in $\frac{6}{8}$ rhythm, and in compound rhythms upon the notes where it would logically fall in the simple measures, or rhythms, from which compound rhythms are derived.

Artificial accent is special emphasis upon tones other than those which call for natural accent and requires a special sign placed over or under a note to indicate that it is to receive this accent.

The signs of artificial accent are: > (ordinary accent), ∧, ∨, *sf, sfz,* or *fz, very strong* (explosive) *accents,* and – pressure accent. The sign $\overline{-}$ indicates a *pressure* accent in which the tone is not held quite the full value of the note *(non legato).*

LEGATO is imparting the *full* value to each note (or tone) thus producing a smooth, connected effect in playing a succession of tones. In other words each tone is to be sustained *until the next tone begins,* without the slightest break or detaching between them.

A SLUR  is a curved line extending over two or more *different* notes. It is primarily an indication that all the notes under it are played legato, though it has further significance in marking the phrasing of a composition.

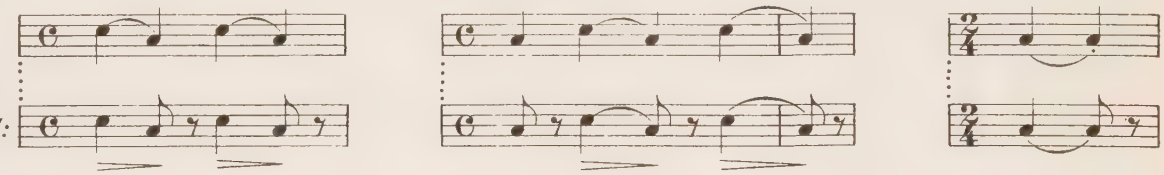
If a slur ends on the first note of a group, count or measure, that note is usually shortened in *held* value. Tied notes, dotted notes and half notes are an exception to this rule.

A SHORT SLUR occurs over *two* notes of different name and pitch. The first note receives an accent and the second is played softly and receives only one half its printed value, the other half of its value constituting rest, or silence.

EXAMPLES

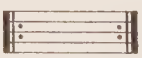
Written:

Executed:



If the last note of the slur has a dot over it, the note is to be very short; approximately one quarter of its printed value.

A TIE  is a curved line connecting two *consecutive* notes, of the same name and pitch, into one continuous tone, the first note being played and the key held down *through* the full value of *both notes.* If either of the two notes has a dot over it the sign is a slur, not a tie, and both notes are played.

REPEAT MARKS— Two dots standing before a double bar indicate a repetition of the composition from the beginning; ex.  But, if this is preceded by another double bar with dots *after* it, the repetition begins from this point instead of the beginning; ex. 

8^{va}----------, or 8---------- placed over notes indicates that these notes are to be played an octave higher than they are written.

8^{va} *bassa* placed under the staff indicates that the notes over it are to be played an octave lower.

Con 8. indicates that *an octave* is to be played instead of a single note; the thumb playing the printed note and the little finger *(simultaneously)* its octave.
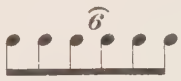
D. C., *Da Capo*, or *D. C. al Fine*, placed at the end of a composition or movement, indicates that the player should go back to the beginning and play the composition through again to the word *Fine*, or the sign 𝄐 placed over a double bar, both of which indicate the close or finish.

D. S., or *Dal Segno* means return to the sign 𝄋 and play through to the end of the composition as indicated by the word *Fine* or the sign 𝄐 over a double bar.

TRIPLETS

A TRIPLET is a group of three notes with an italic (or *slanting*) figure *3* over or under it. In such a case the three notes are played in the value of *two similar notes*. Ex.  are played in the value of 𝅗𝅥 or ♩ ♩, and  are played in the value of ♩ or ♫.

In playing triplets the first note should receive a slight accent. If an entire movement, or passage, is in triplets, the figure *3* is sometimes written over the first measure groups only, it being understood thereby that the following groups are triplets.

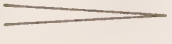
This form of writing comes under the head of artificial grouping. There are other forms of artificial grouping,  ,  ,  etc. the performance of which is generally obvious.

MARKS USED TO INDICATE DEGREES OF FORCE

p – *(piano)* soft — *pp* – *(pianissimo)* extremely soft — *mf* – *(mezzoforte)* moderately loud — *mp* – *(mezzopiano)* louder than *p*, softer than *mf* — *f* – *(forte)* loud — *ff* – *(fortissimo)* extremely loud.

SIGNS FOR VARYING EFFECTS OF THE ABOVE MARKS

Crescendo *(cresc.)* — gradually increase the force; also indicated by this sign: 

Diminuendo *(dim.)* — gradually decrease the force; also indicated by this sign: 

A Swell, or combined *cresc.* and *dim.*, is indicated thus: 

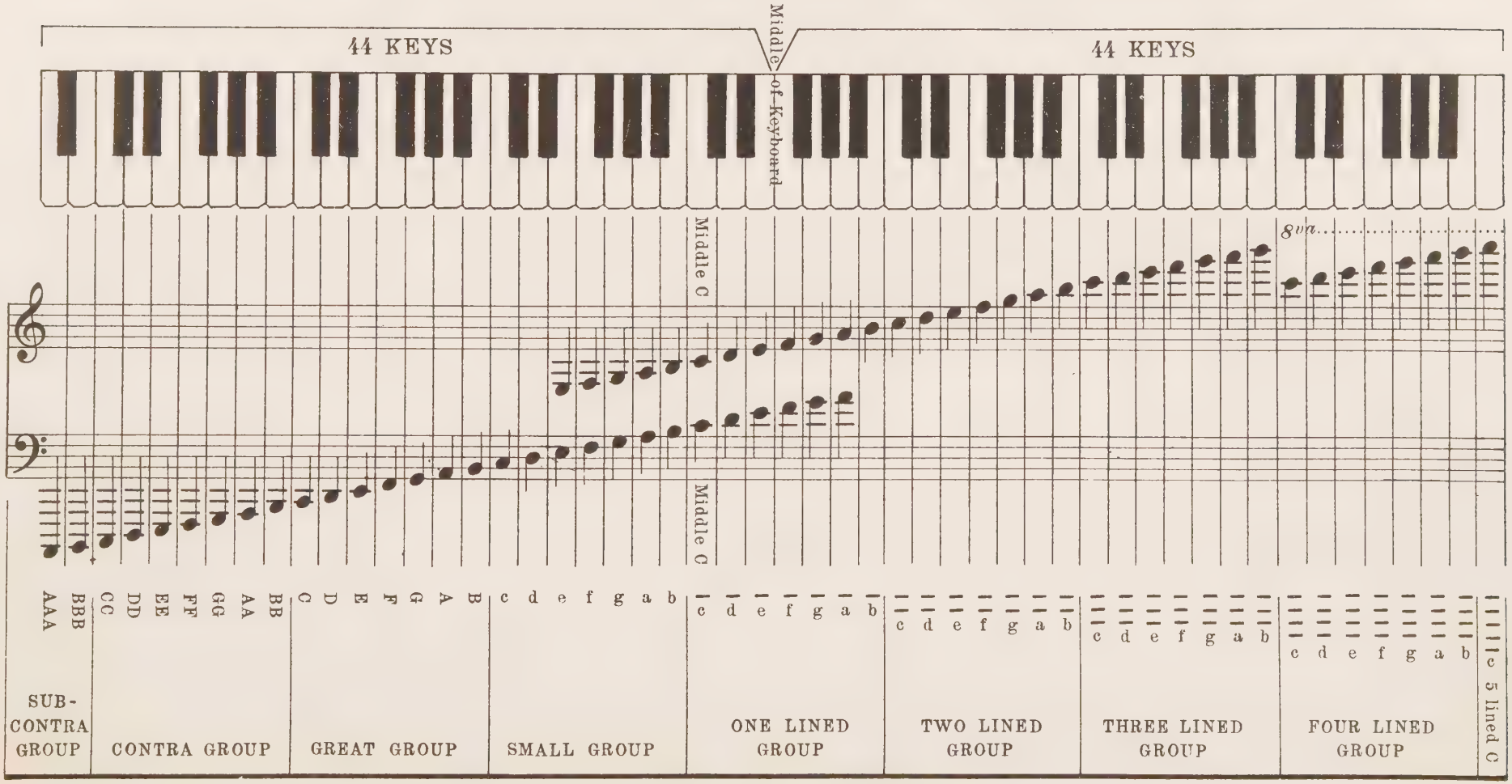
For further instruction in signs and marks of speed etc. study the table given at the end of *1st Grade Section* of the book.

6-735-60

THE KEYBOARD OF A MODERN 7⅓ OCTAVE PIANOFORTE

Showing the staff notation for each white key, and the subdivision of the keyboard into groups (sometimes called octaves)

The letters show the manner of marking names of notes in each group if desired



POSITION AT THE PIANOFORTE

The player should sit upon a chair *(preferably)* or stool, high enough to bring the elbows on a horizontal line with the tops of the white keys. The elbows should be a trifle in front of the front line of the body. The wrist should be *slightly* lower than the knuckles and the fingers curved so that they strike upon the cushion at the end of each finger; the palm of the hand slightly arched. The knuckles will then be *slightly* raised; they should never be depressed, nor should they be pushed or forced up to an awkward or pronounced elevation in playing the fingers.

The fingers should *lift from the knuckle joint,* and play with a quick, easy stroke, moving on the knuckle, without any assistance from the hand or arm.

The muscles of the arm should be supple,(as should the wrist) but always *supported,* and never allowed to drag or pull upon the keys.

The unoccupied *(or non playing)* fingers should be kept lifted while any one finger is holding a key, and *that* finger should be immediately lifted up into the position of the other fingers the instant it releases a key, this occurring as a new key is struck by another finger, or at a rest. These conditions are modified in many cases by the requirements of more advanced playing, but are imperative throughout the early stages of development.

Never stiffen or strain the muscles, and do not attempt force or power until the fingers are under full control, in easy, free motions at a moderate degree of force, even though the tone is only piano or pianissimo at first.

THE USE OF TREBLE AND BASS CLEFS

The editor can not agree with those methods or instruction books in which the use of the Bass Clef is delayed. Common sense would seem to dictate the association of the Bass Clef with the left hand from the very beginning of study, as this clef predominates in all music for the notation of the lower, or left hand staff.

The use of the Treble Clef in the left hand is an exception to the rule, as is the use of the Bass Clef for the right hand. Both exceptions occur frequently, but the fundamental principle stated above is necessary to avoid confusion. If the left hand starts playing from Treble Clef notation it is a difficult task to change later to the Bass Clef, and the pupil is puzzled and confused as a result of this. In such instances it is unlearning something which has become fixed in the mind, by practice and association, and substituting a new method of reading. This is much more difficult than it is to learn, and practise, the Bass Clef from the very first.

NOTE-WRITING PRACTICE

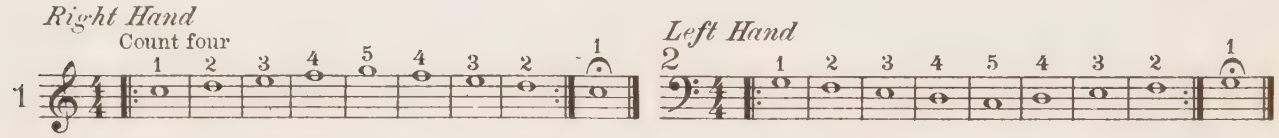
The pupil should procure a music blank book and spend considerable time each day writing notes and rests of different values, with the names written over them. Also write the seven letters of the musical alphabet in every conceivable order and then place the proper note under each letter, both on the staff and on leger lines above and below.

This writing practise is invaluable for becoming thoroughly familiar with the notes and their values.

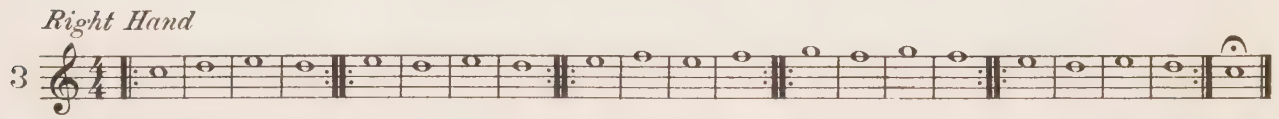
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EXERCISES FOR FINGER DEVELOPMENT AND CONTROL

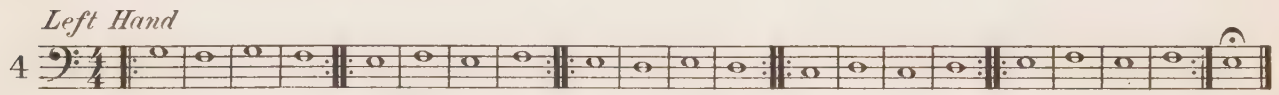
Practise very slowly and strictly observe the correct and precise motions of the fingers. Be sure that the fingers are kept curved at all times, never allow them to straighten out or curl in when they lift.

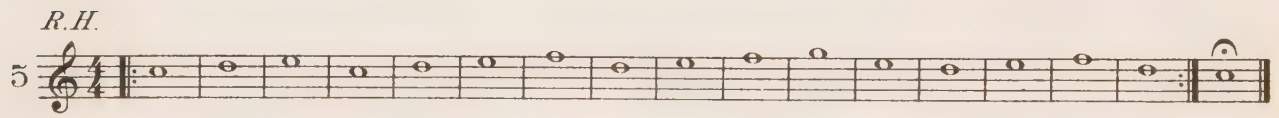


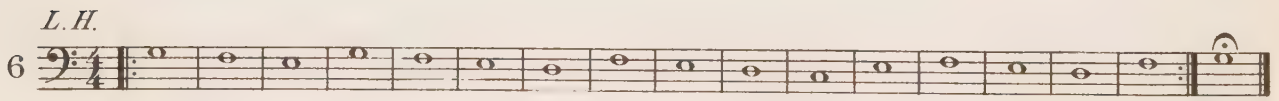
The fingers are numbered 1 2 3 4 5, the thumb is 1 and the little finger is 5.

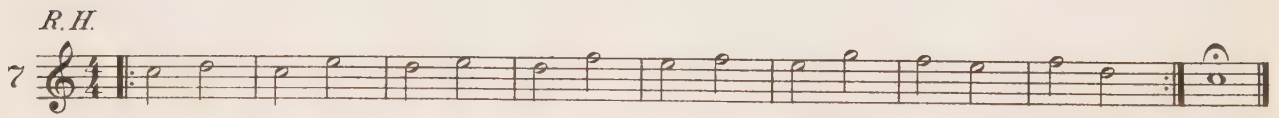


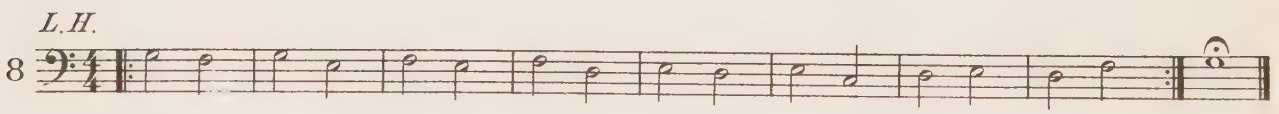
The pupil should write the correct fingering over the notes in following exercises, but first learn the names of the notes and the proper keys.

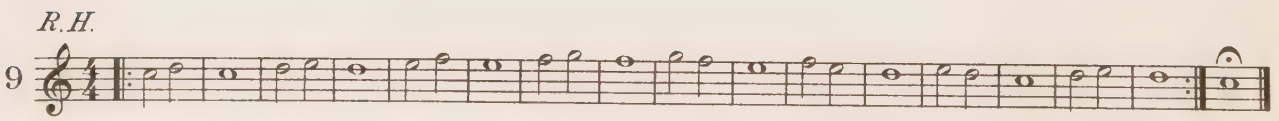


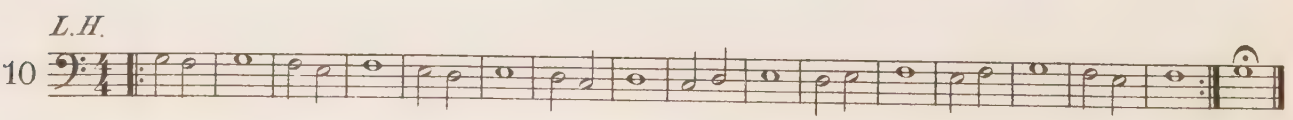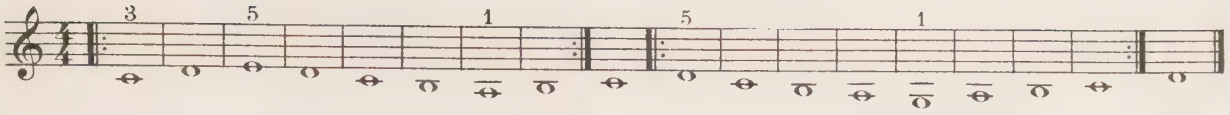












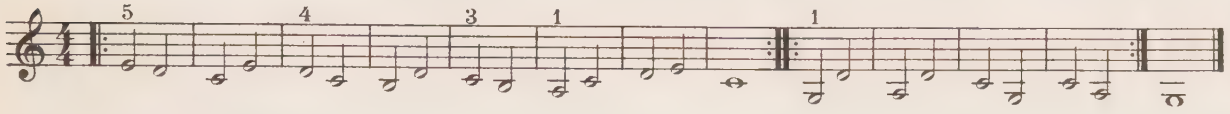
LEGER LINES BELOW THE STAFF

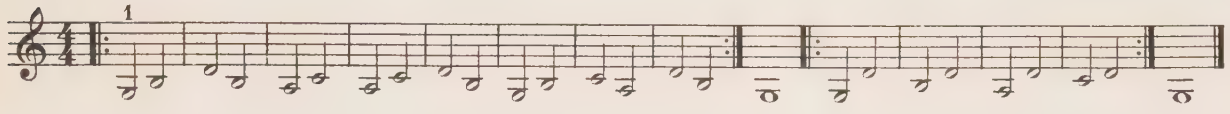
for the right hand.

11



12



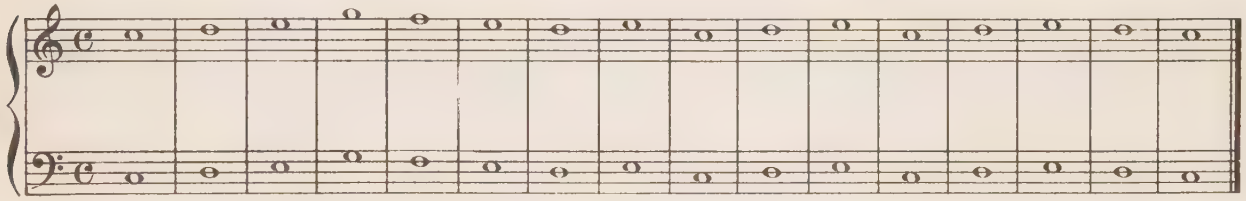


The following pages present considerable apparent repetitions in the general character of the exercises, but this is necessary, to ensure correct reading and the thorough adjustment of the fingers to the keys, before going on to the more difficult part of the grade.
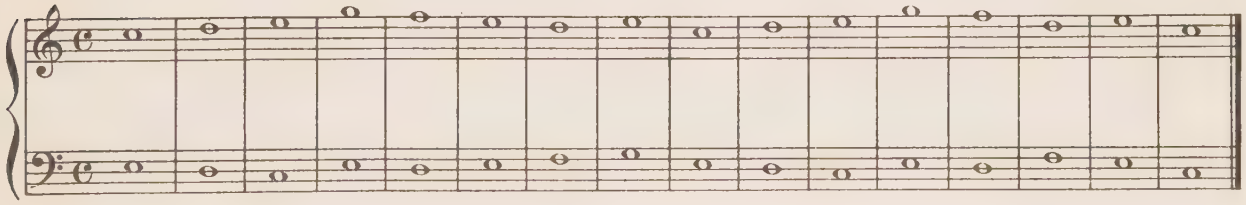
Practise with each hand alone, then together, slowly and with careful attention to lifting and striking the fingers in the proper manner.

Count aloud, 4 equal counts to each measure. Write the fingering.

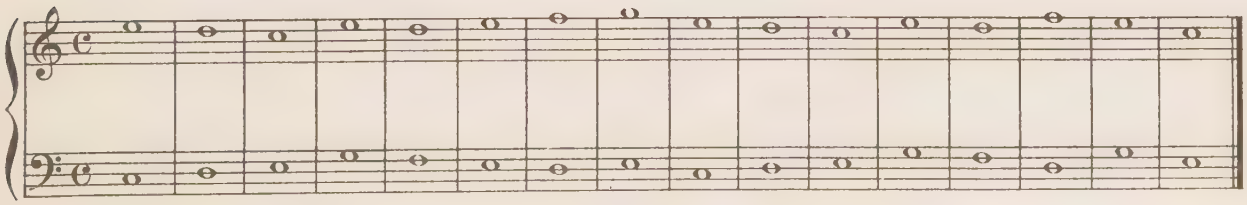
13
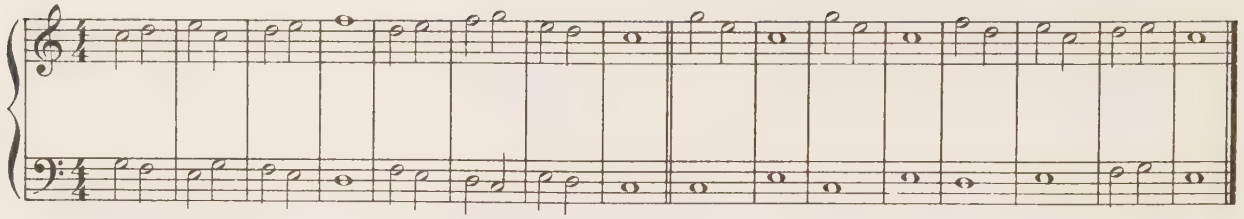


14



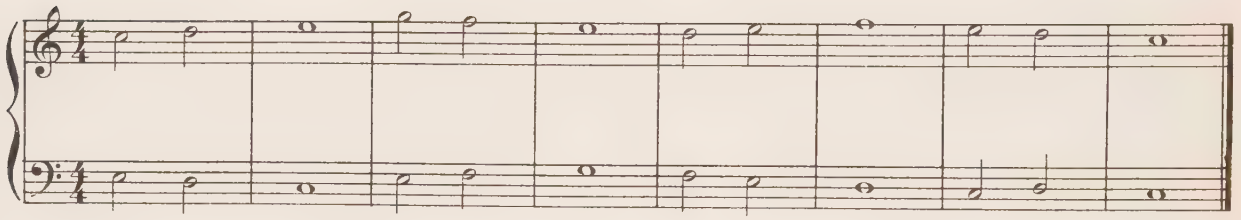
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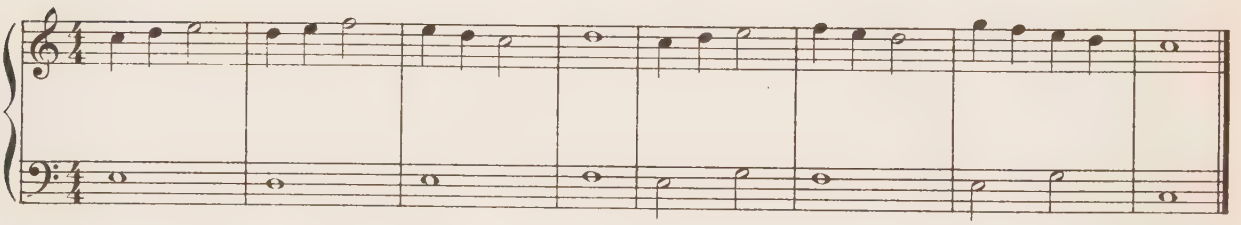


16 Write the proper fingering 17
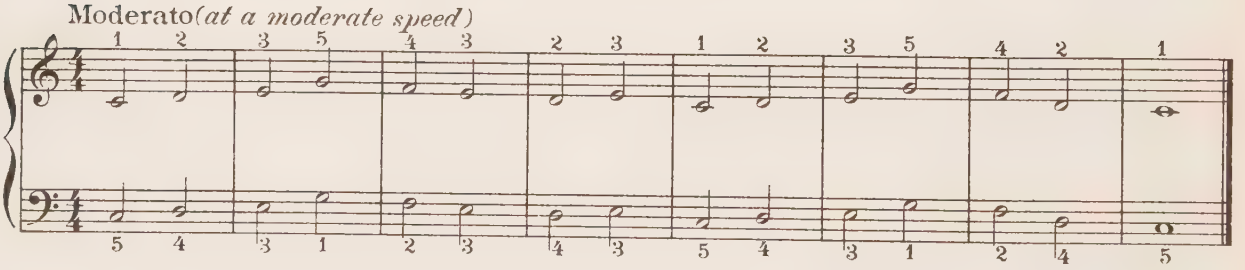


18
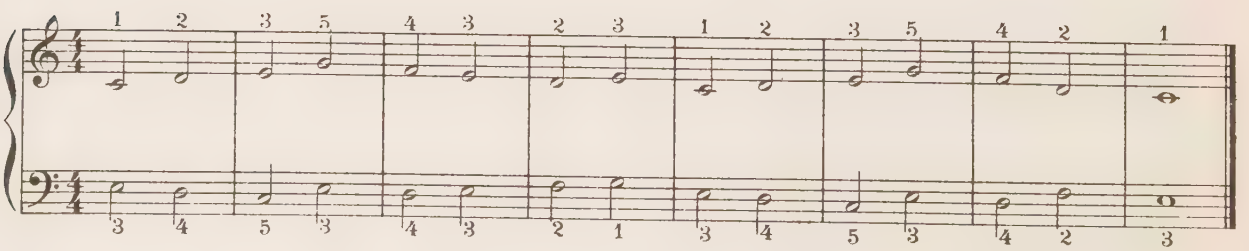


19
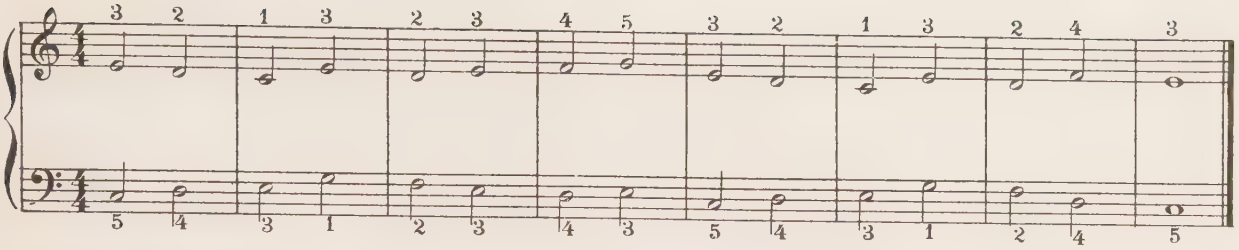


20 Moderato *(at a moderate speed)*



21

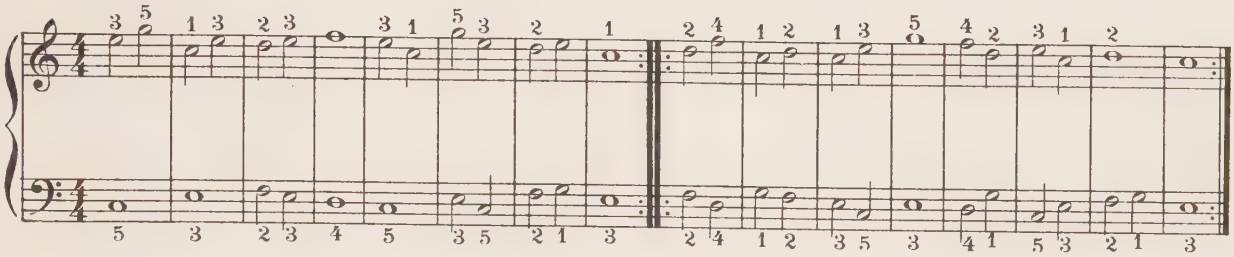


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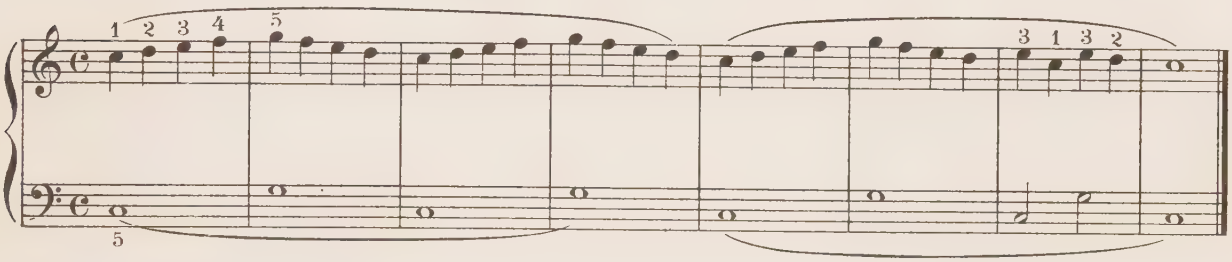


Moderato

23
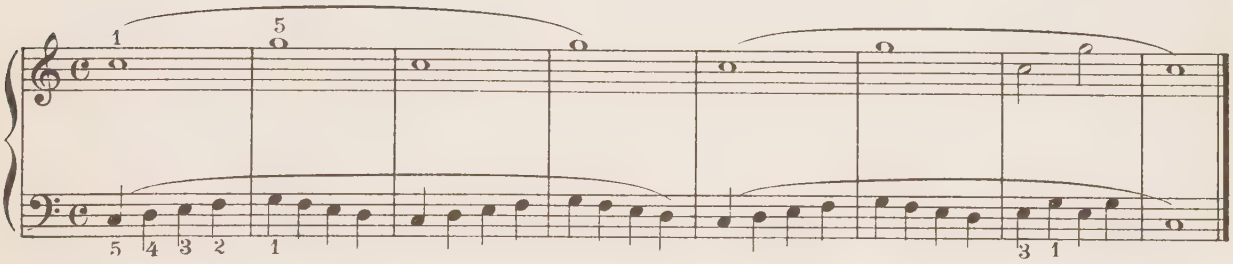


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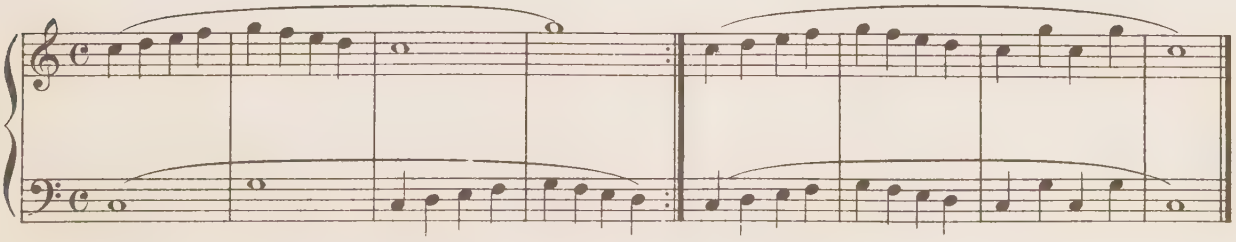
24



25



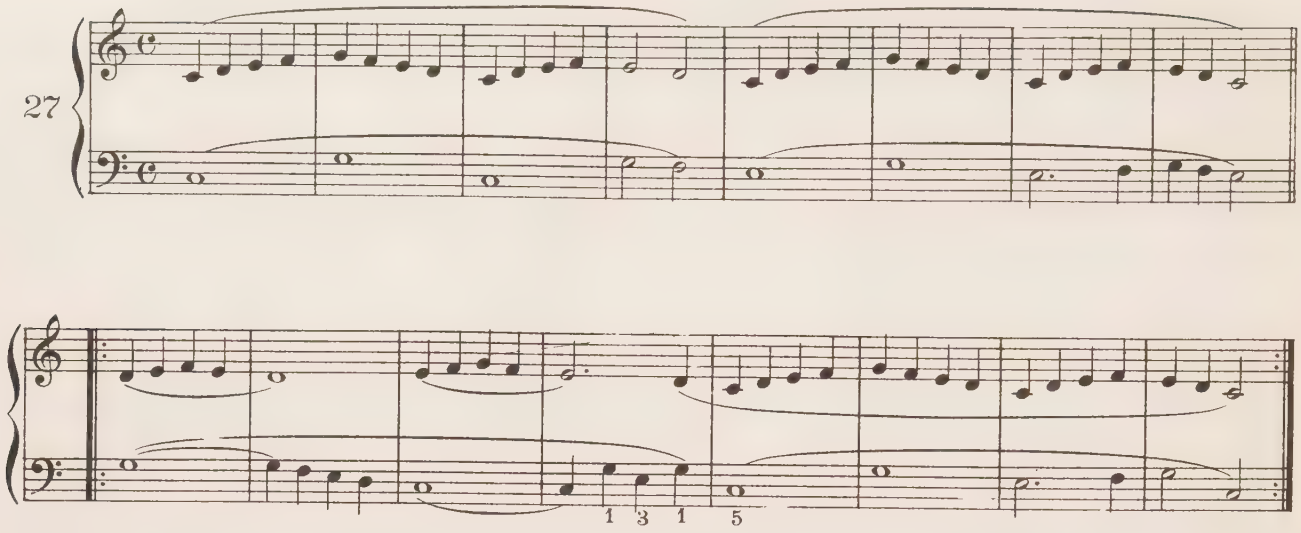
26



Moderato

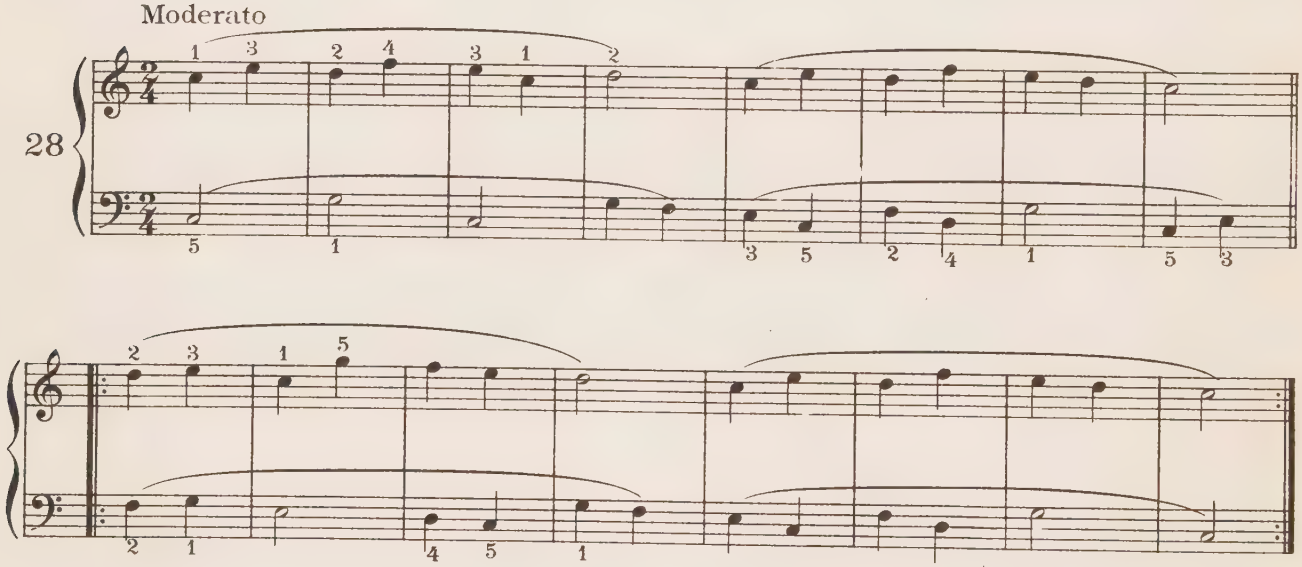
Write in the correct fingering. Notice the dotted notes and use of the tie.

27



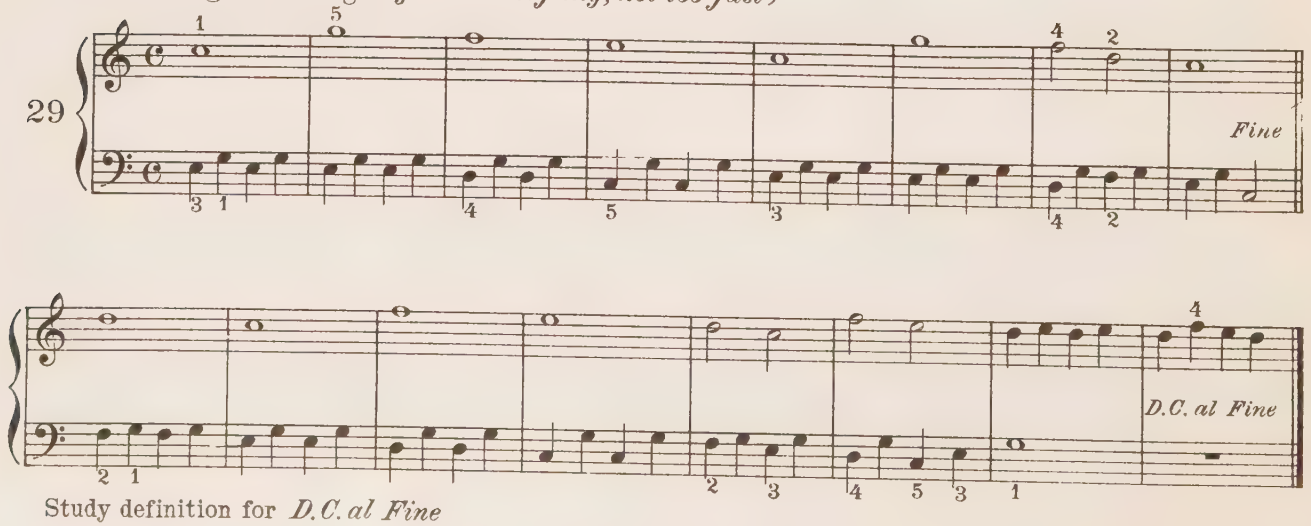
Moderato

28



Allegretto *(brightly and cheerfully; not too fast)*

29



Study definition for *D.C. al Fine*

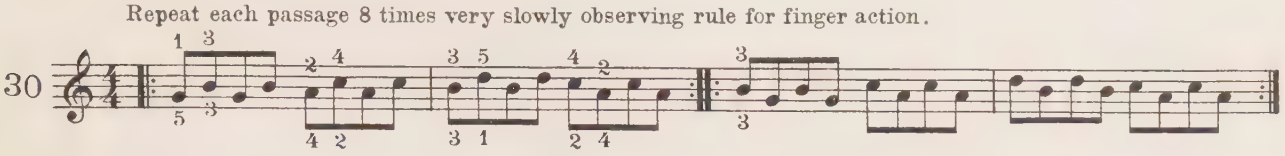
12-735-60

FINGER EXERCISES IN 8th NOTES

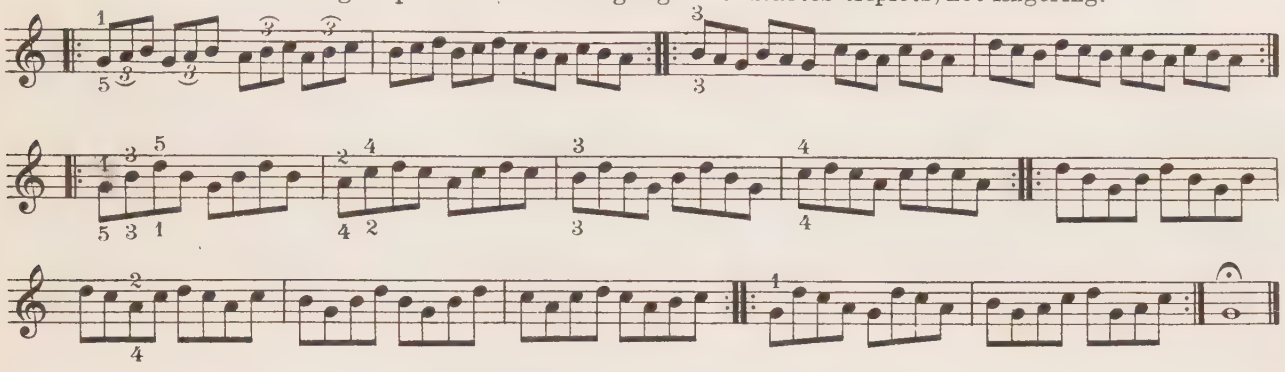
Simple transposition; play the left hand an octave lower using fingering under notes.

Repeat each passage 8 times very slowly observing rule for finger action.

30



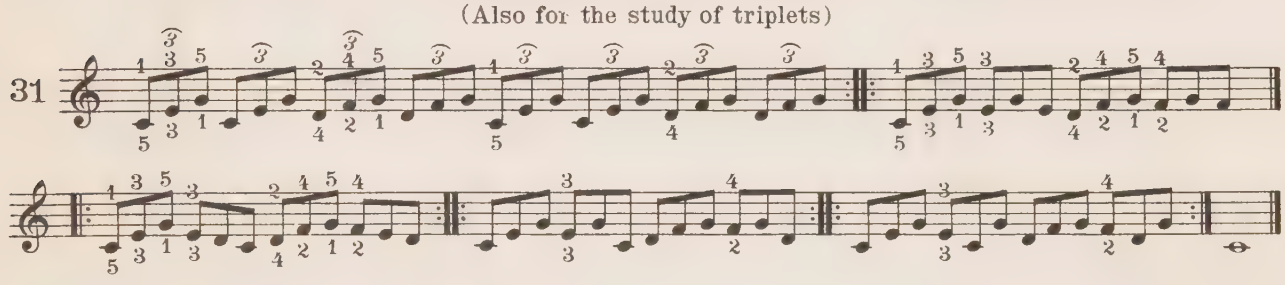
Observe rule for accenting triplets. The slanting figure *3* denotes triplets, not fingering.



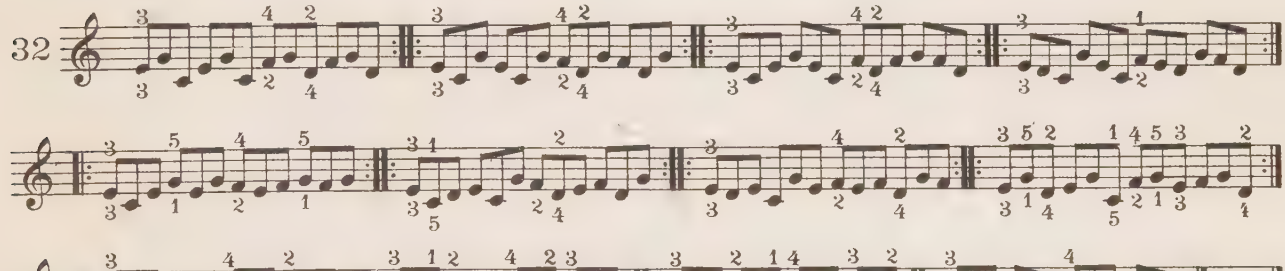
EXERCISES FOR ELEMENTARY HARMONY AND ARPEGGIOS

(Also for the study of triplets)
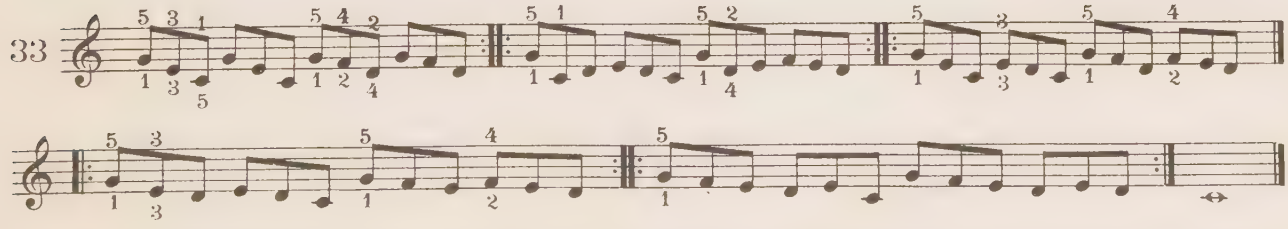
31



32



33

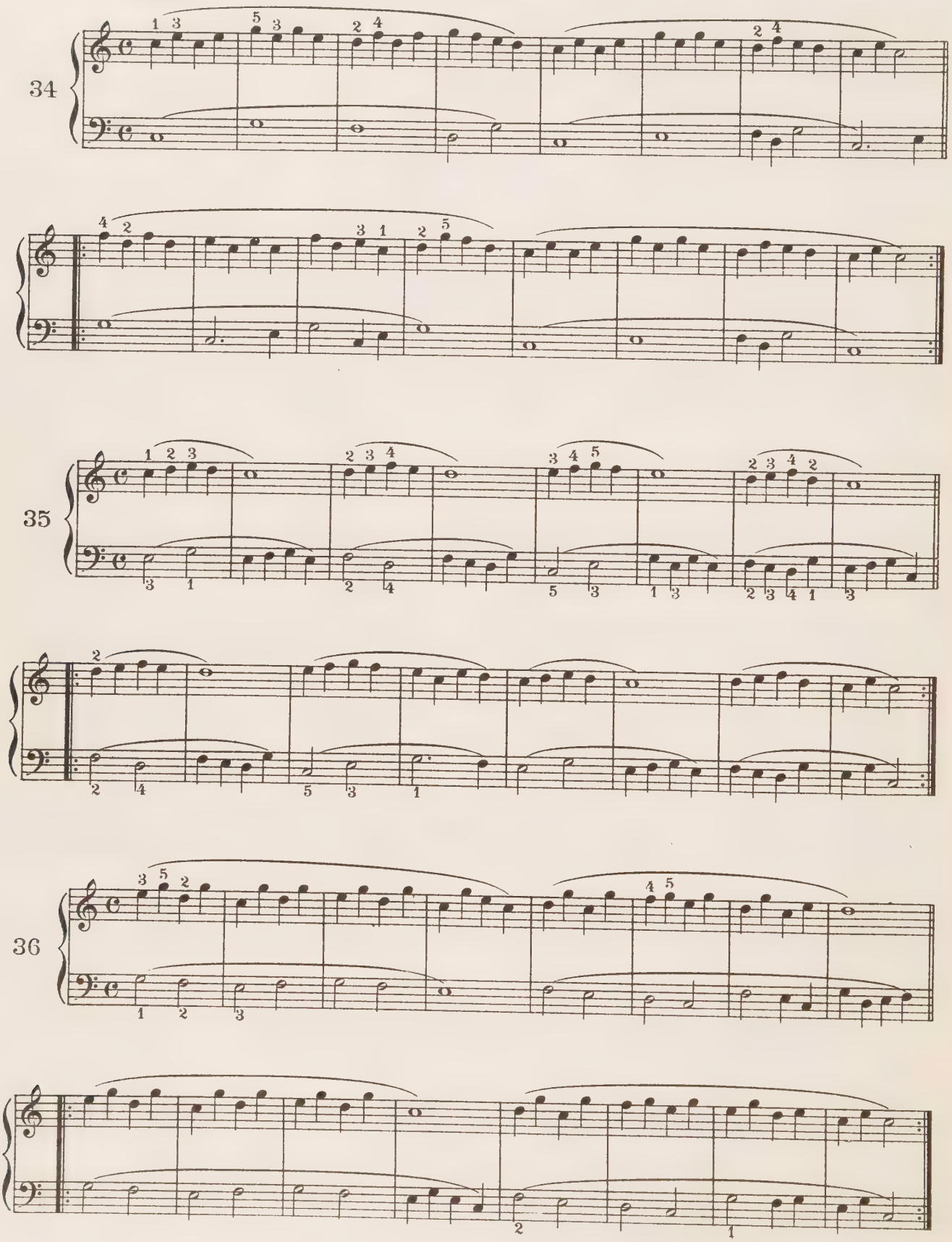


To make all the fingers of both hands of equal strength and independence, practice the above exercises with each hand alone and then with both together, continually; being careful that the touch is not constrained in any way. Particularly see that the hands are held well over the keys, that the fingers act promptly both in striking and lifting.

13-735-60
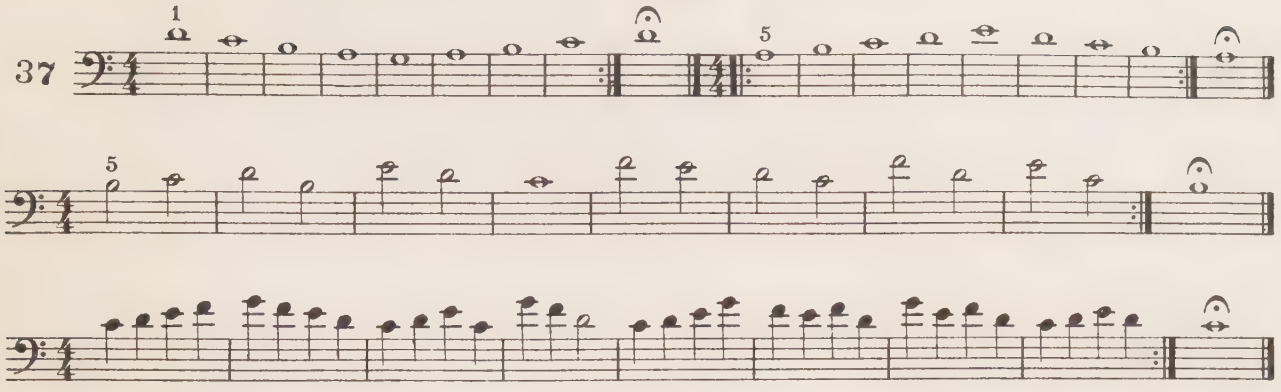
LITTLE PIECES FOR INDEPENDENCE BETWEEN THE HANDS

Moderato



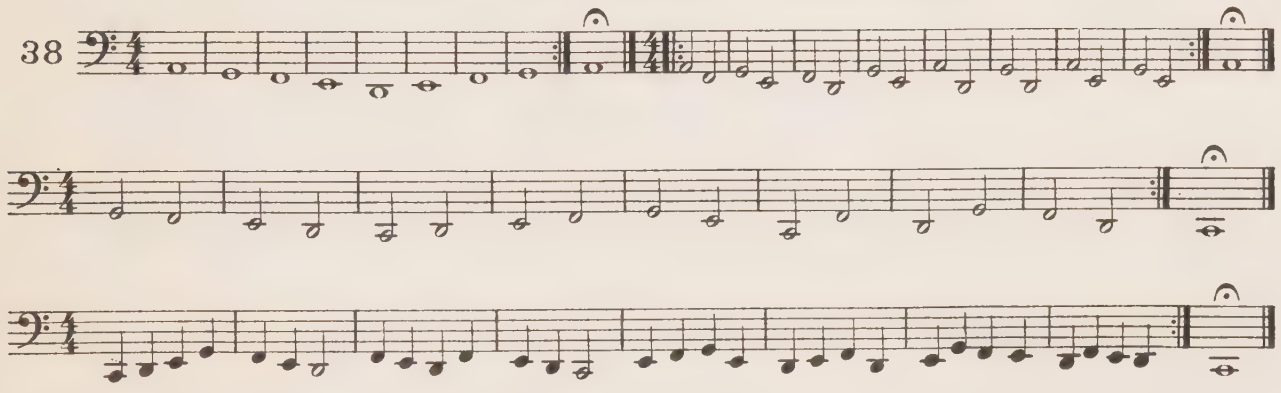
LEGER LINES ABOVE THE STAFF
(IN THE BASS CLEF)

37



LEGER LINES BELOW THE STAFF

38

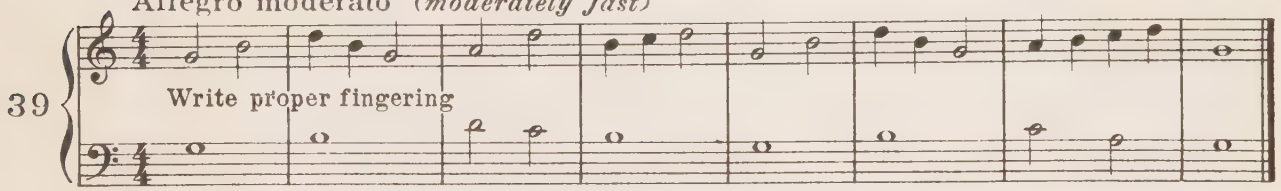


FIVE LITTLE RECREATIONS IN NOTE VALUES

C. FREDRIC
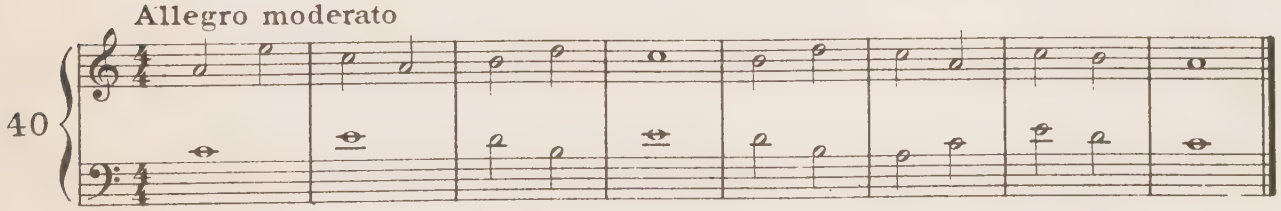
Allegro moderato *(moderately fast)*

39
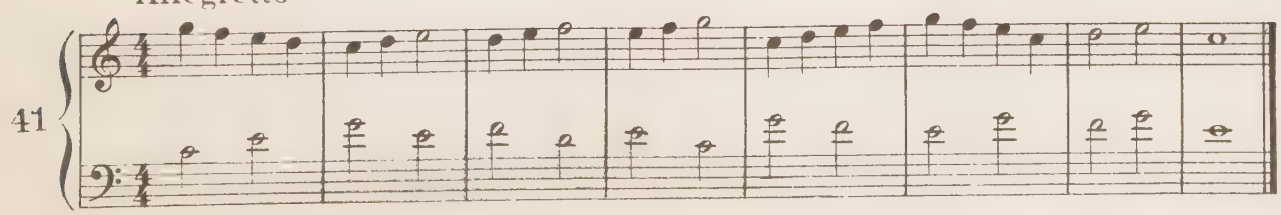


Allegro moderato

40
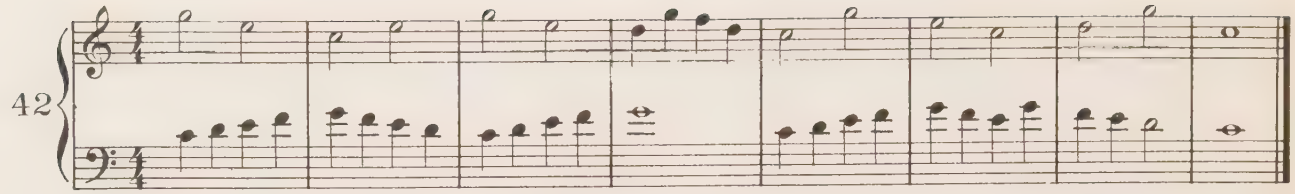


Allegretto

41
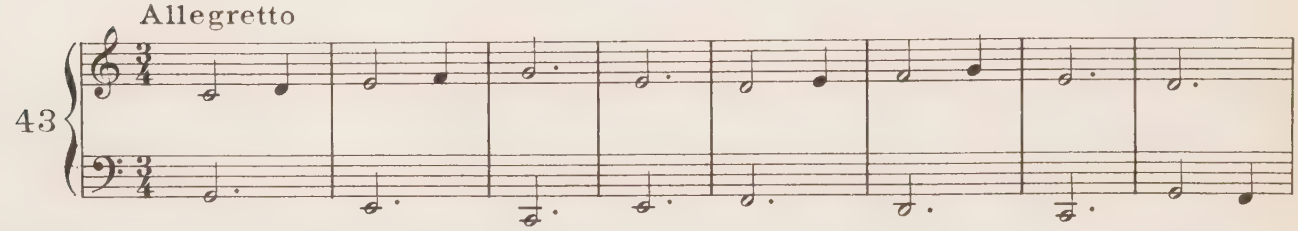


Allegretto

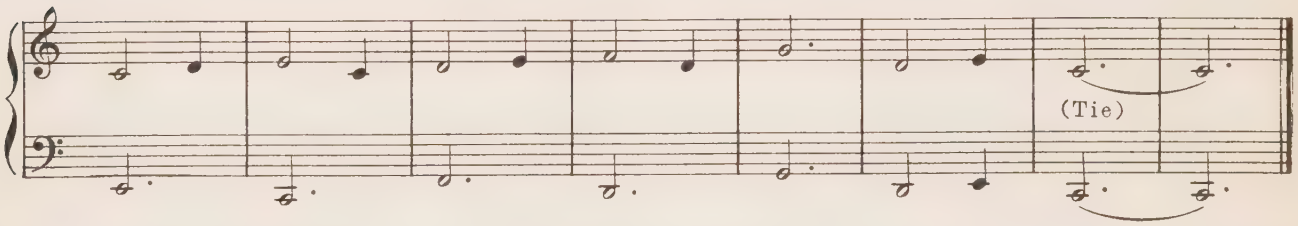
42



Allegretto

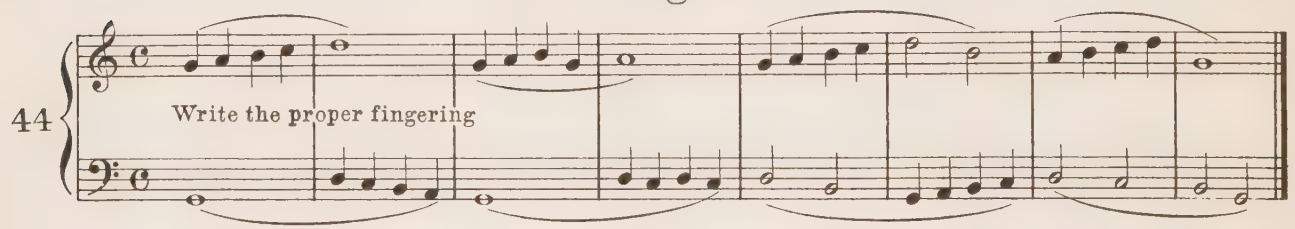
43





Answering Voices
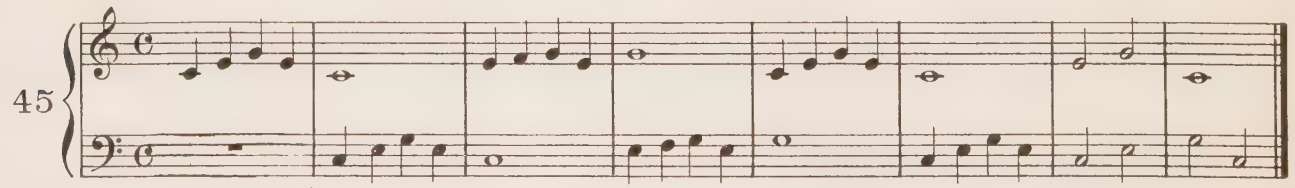
44



Little Canon
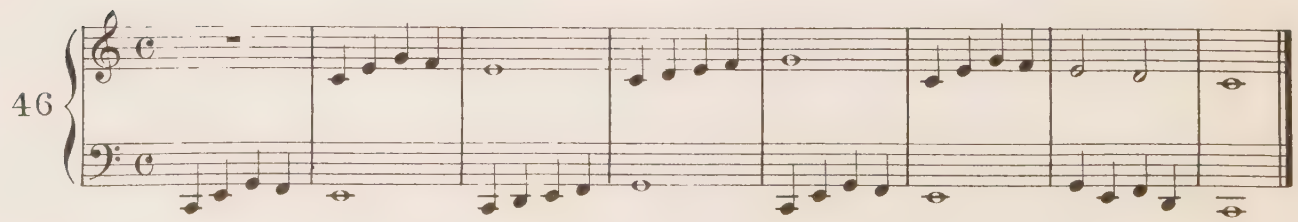
Canon is the imitation (or reproduction) in one hand, of what has previously been played in the other hand.

45



Imitation
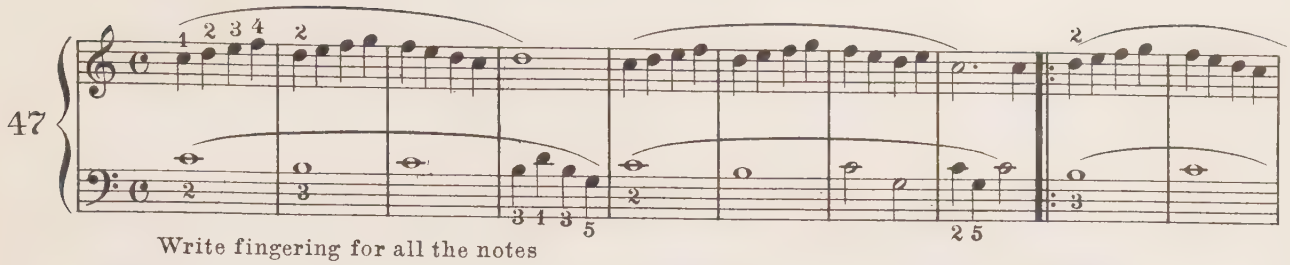
46
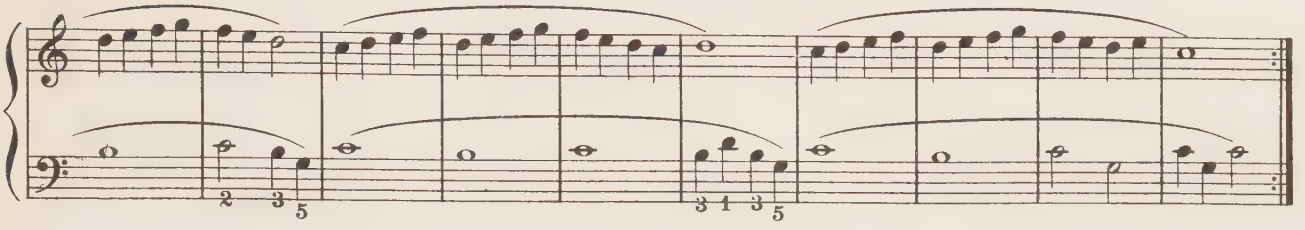


Morning Recreation

Moderato

47
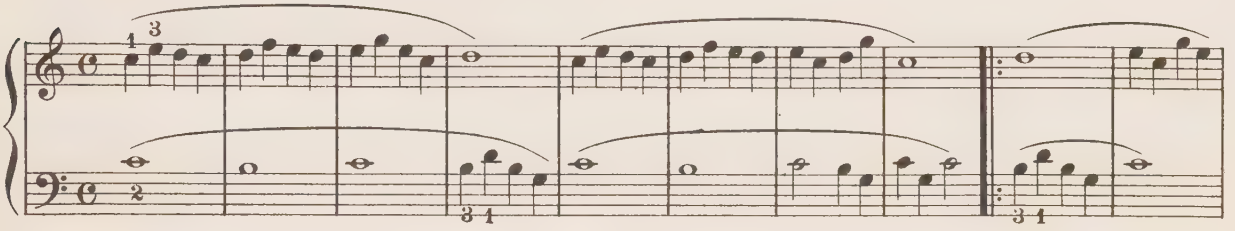


Write fingering for all the notes
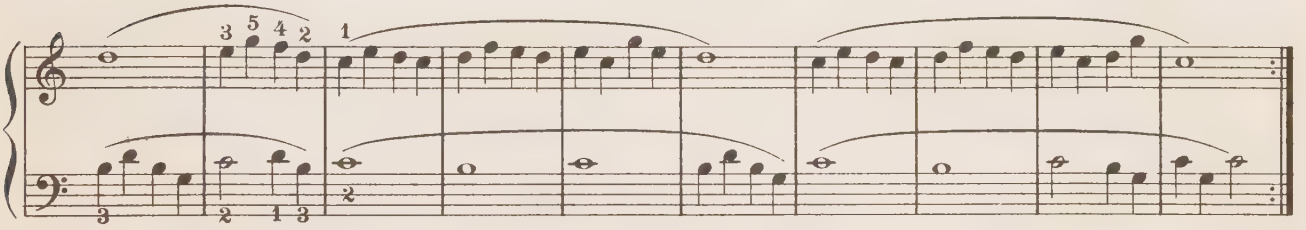


The Daily Round

Moderato

48
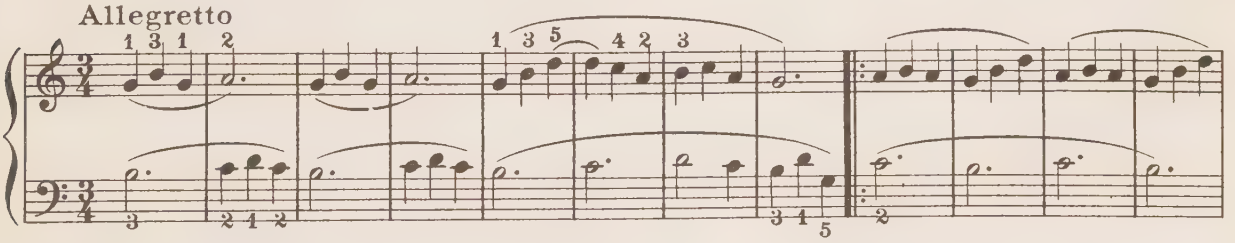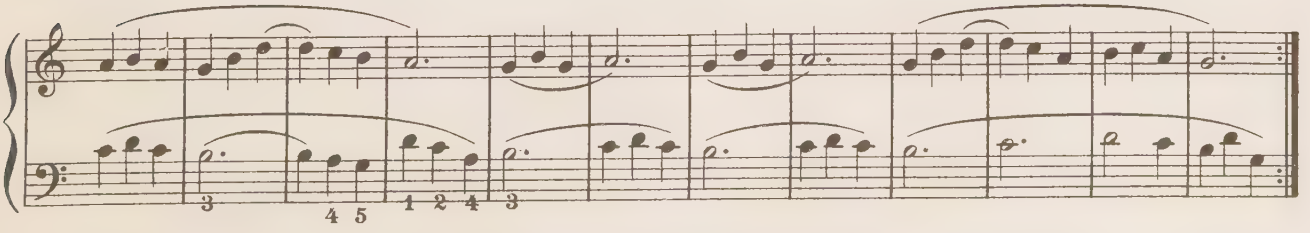




Song of the Toiler

Note the use of the tie

Allegretto

49





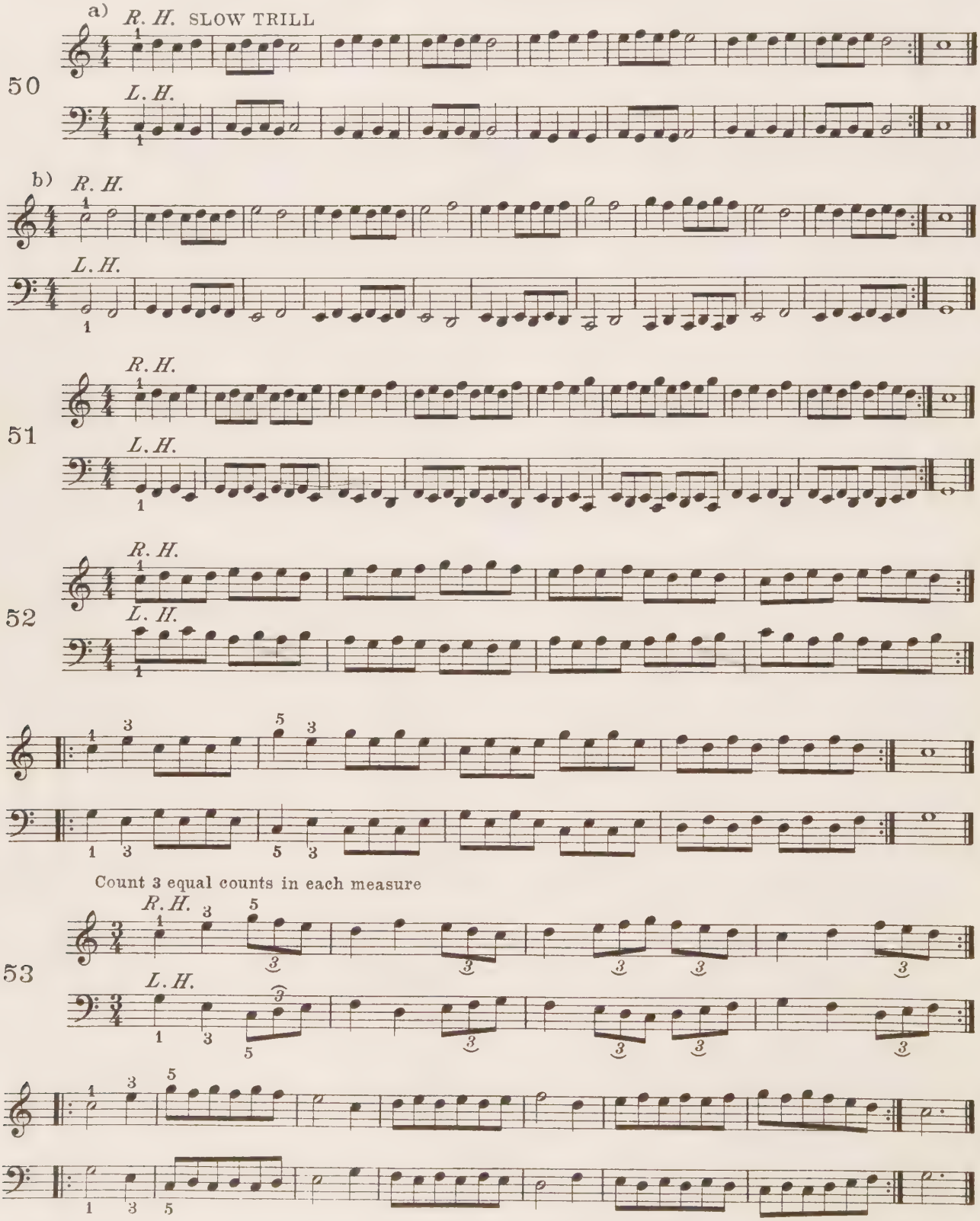
Slow Trill Exercises

for rhythmic practise and the development of facility

The following exercises should be practised with both hands together after they are well learned separately. Play slowly, with accurate lift and stroke of the fingers, keeping them curved at all times.

Count 4 equal counts in each measure

Practise and learn but *one* exercise at a time; do not try several at once.
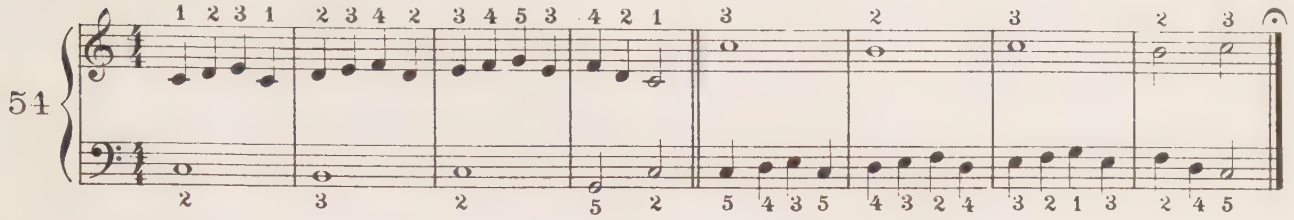


Practise Nos. 54 to 58, inclusive, while practising the above exercises
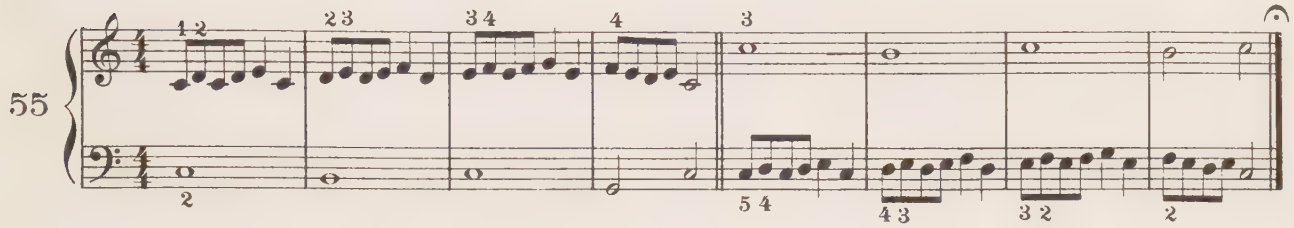
Continue the practise of these exercises *throughout* the 1st and 2nd grades

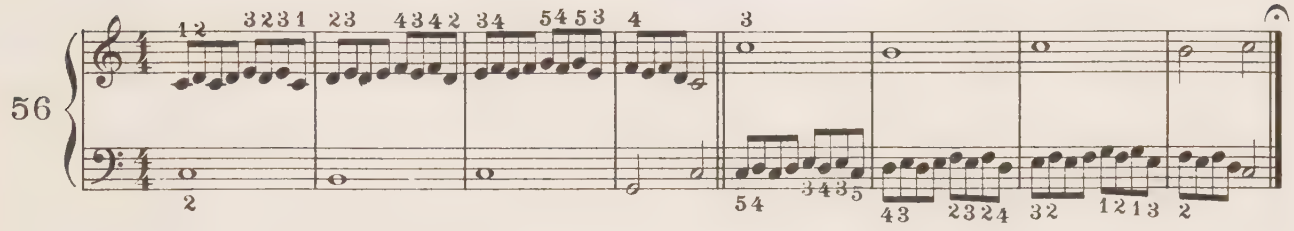
Theme and Variations

A. E. MÜLLER
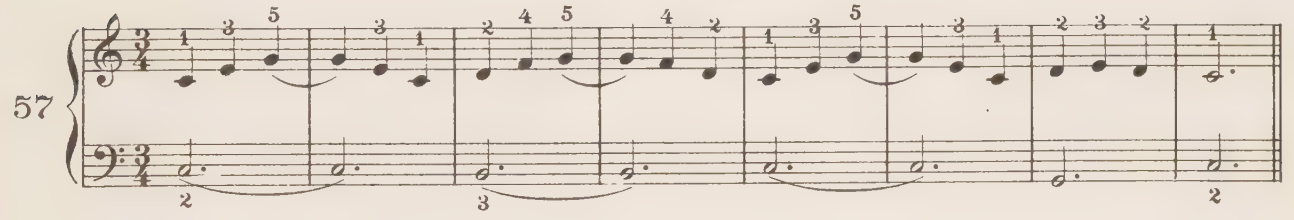
Allegro moderato
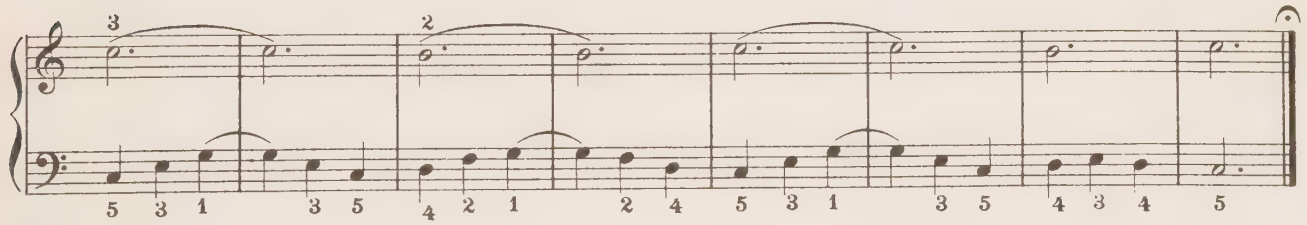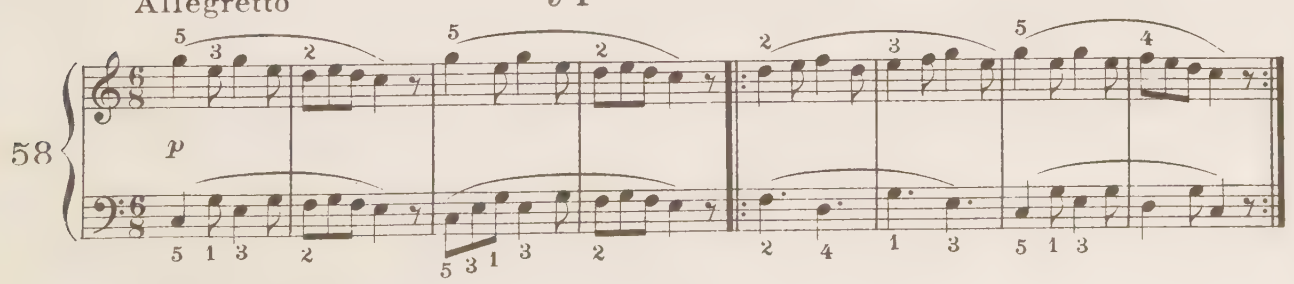






Illustrating the use of the tie and dotted notes





Maypole Dance
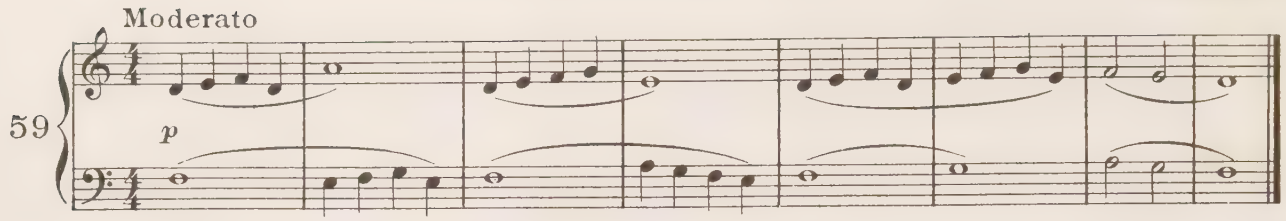
Allegretto



Notice 8th rests

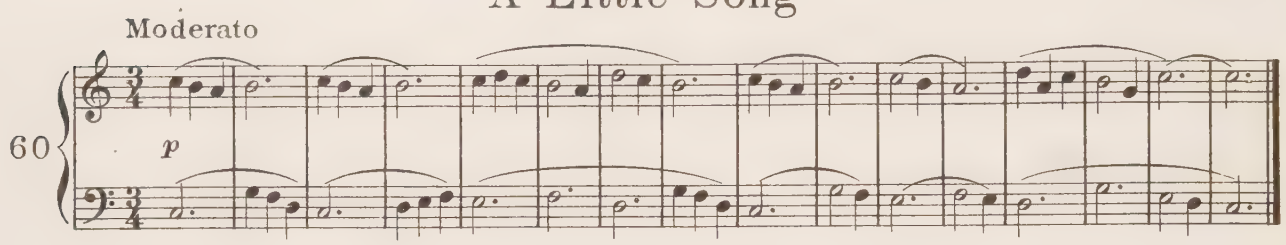
Plaintive Mood

C. FREDRIC



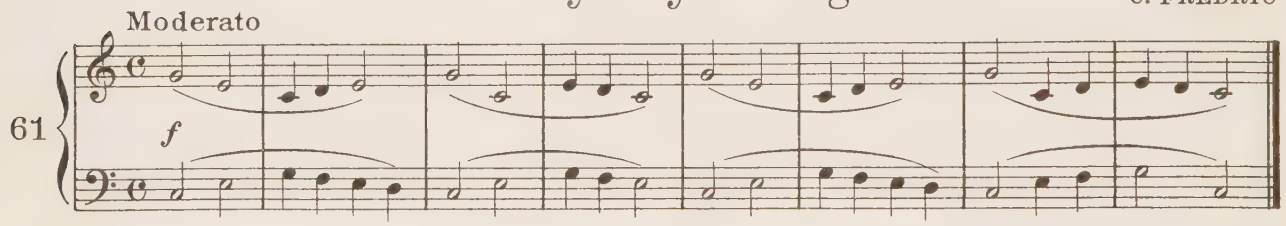
A Little Song

C. FREDRIC
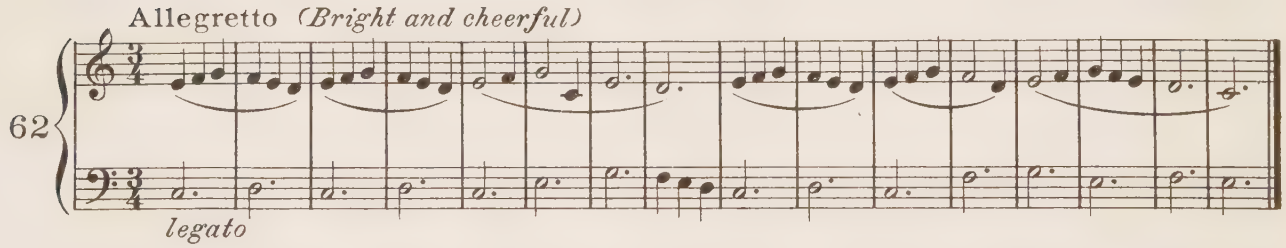


Country Boy's Song

C. FREDRIC
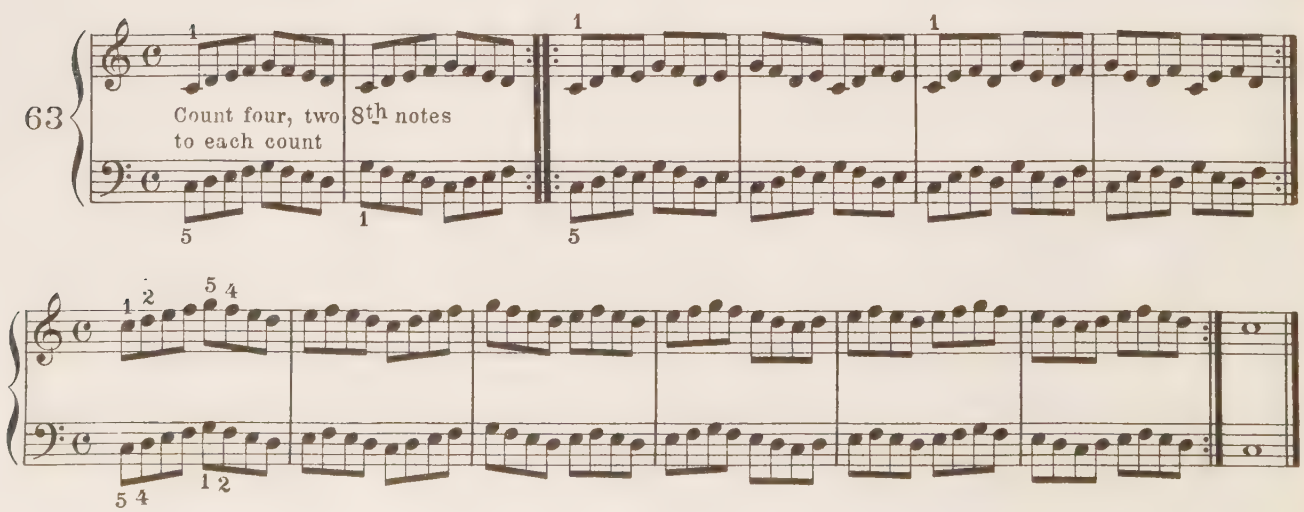


A Merry Roundelay

C. FREDRIC
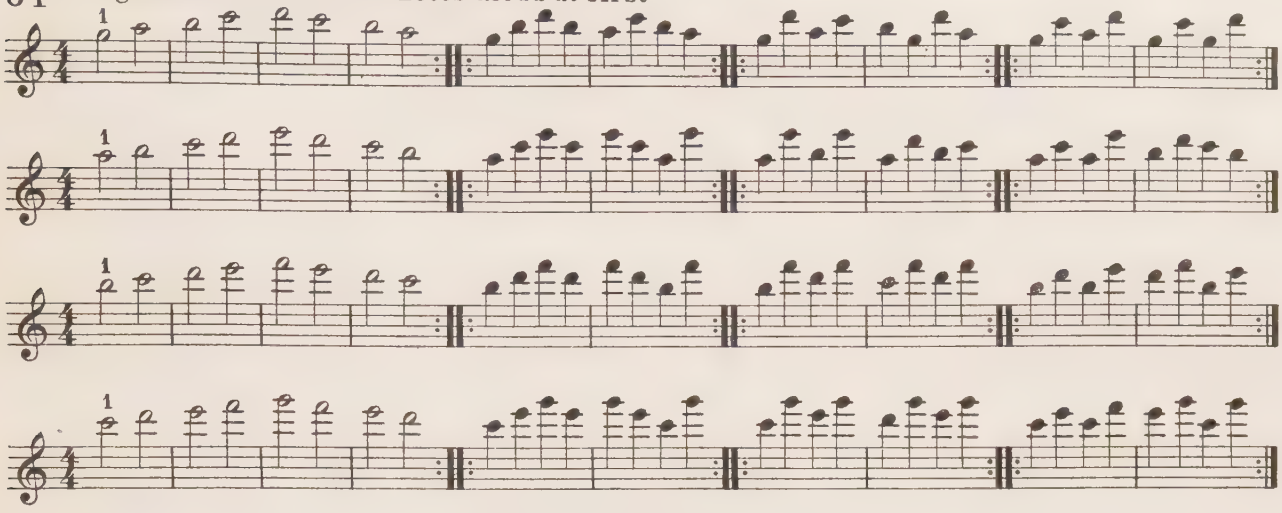


FINGER EXERCISES IN 8th NOTES



Learn the names of these notes, their location upon the keyboard and the name of the "Key-group or Octave," (see diagram of keyboard) before proceeding to the following pages. This is imperative, in order to recognize the notes, and find them upon the keyboard, without halting or puzzling over them when learning the following exercises and pieces.

64 *Right Hand* Name the notes aloud at first
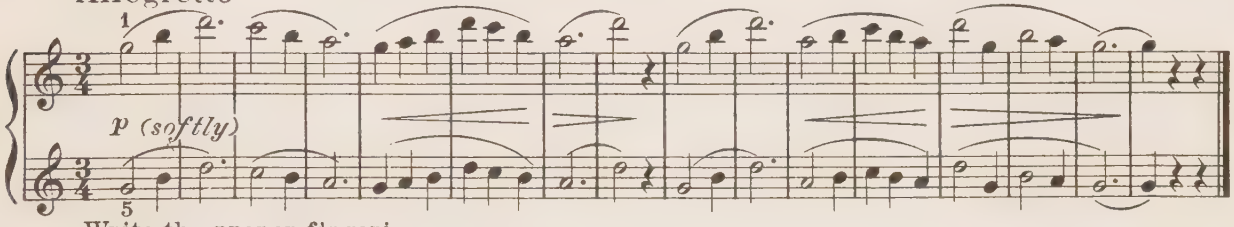


Graceful Dance

C. FREDRIC

Observe rests and signs for swell, also notation in Treble Clef for left hand.

Allegretto

65



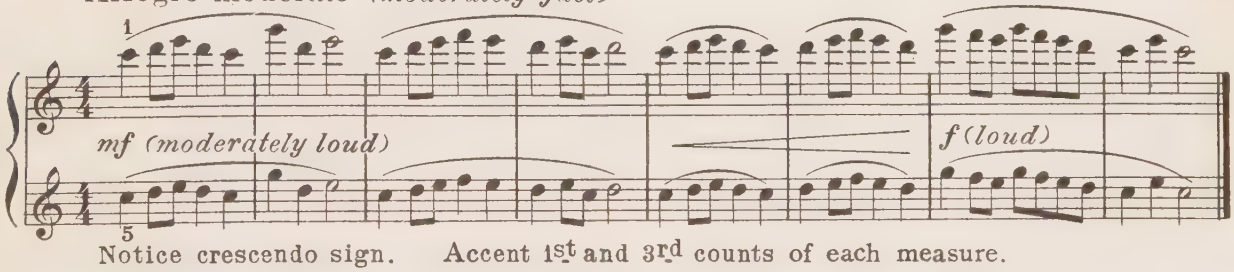
Write the proper fingering.

Fairy March

C. FREDRIC
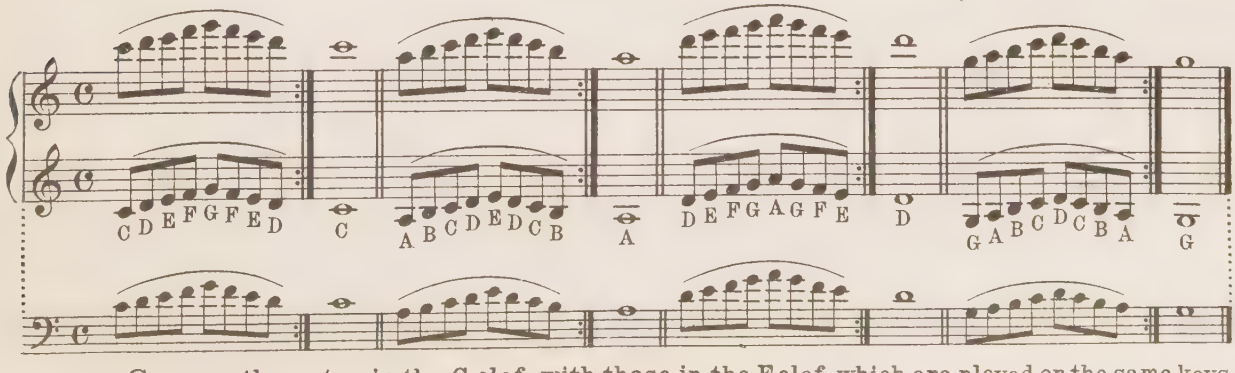
Allegro moderato *(moderately fast)*

66 a)



Notice crescendo sign. Accent 1st and 3rd counts of each measure.

66 b)



Compare the notes in the G clef, with those in the F clef, which are played on the same keys.

What is the other name for G clef; for F clef?

Three Little Duets
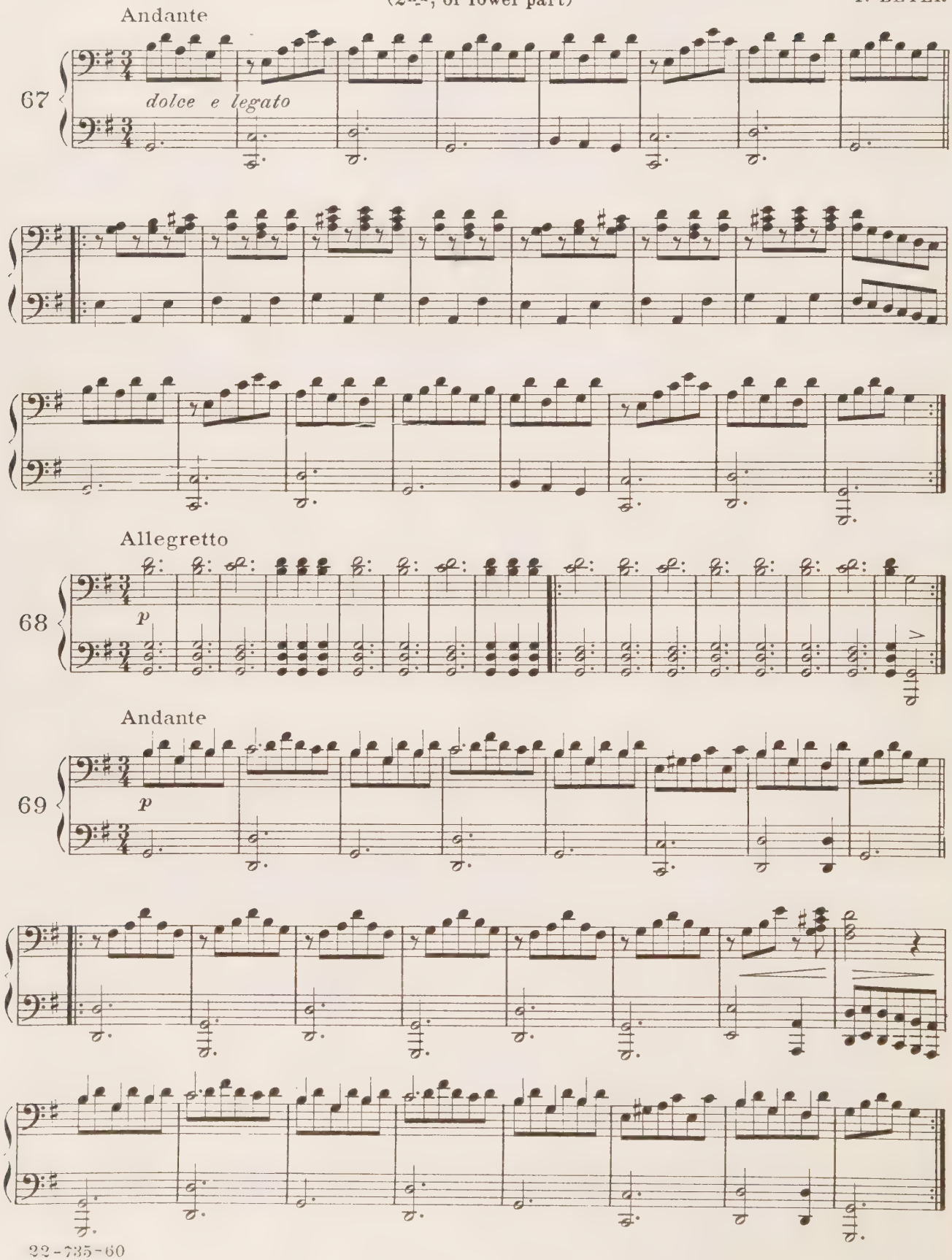
(Two players, 4 hands)

Teacher's Part

Secondo

(2nd, or lower part)

F. BEYER



Three Little Duets

(Two players, 4 hands)

Pupil's Part
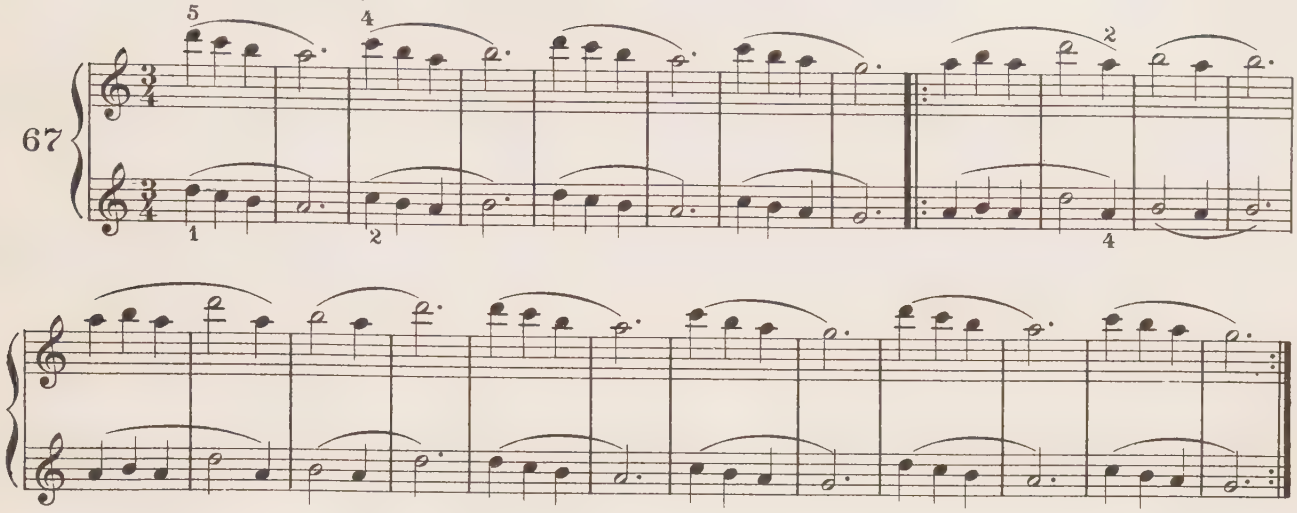
Primo

(1st, or upper part)

F. BEYER
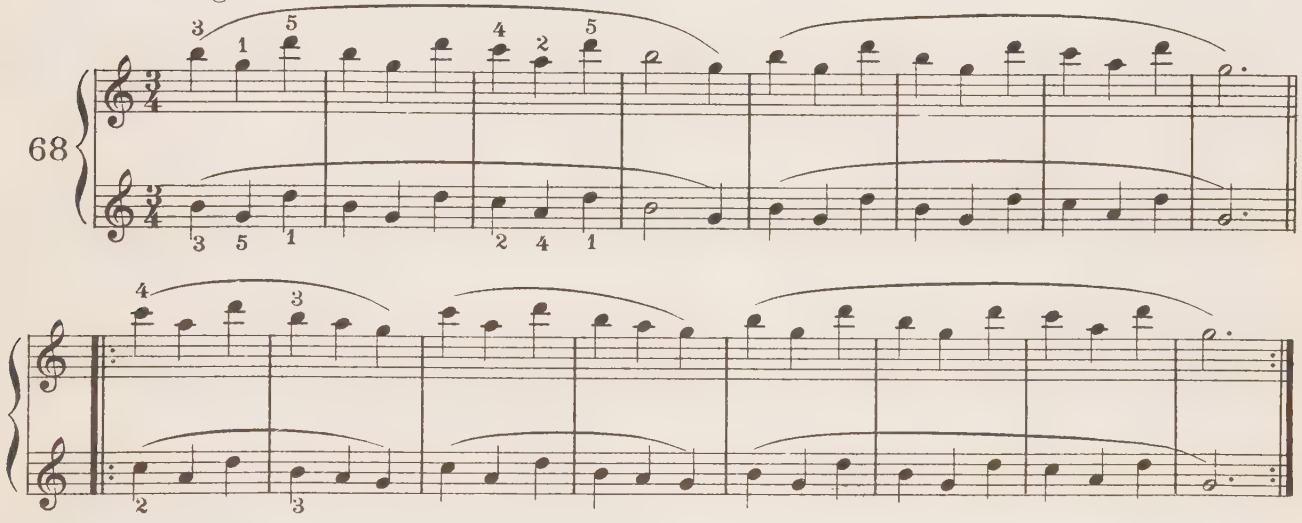
Andante *(Slow)*

67
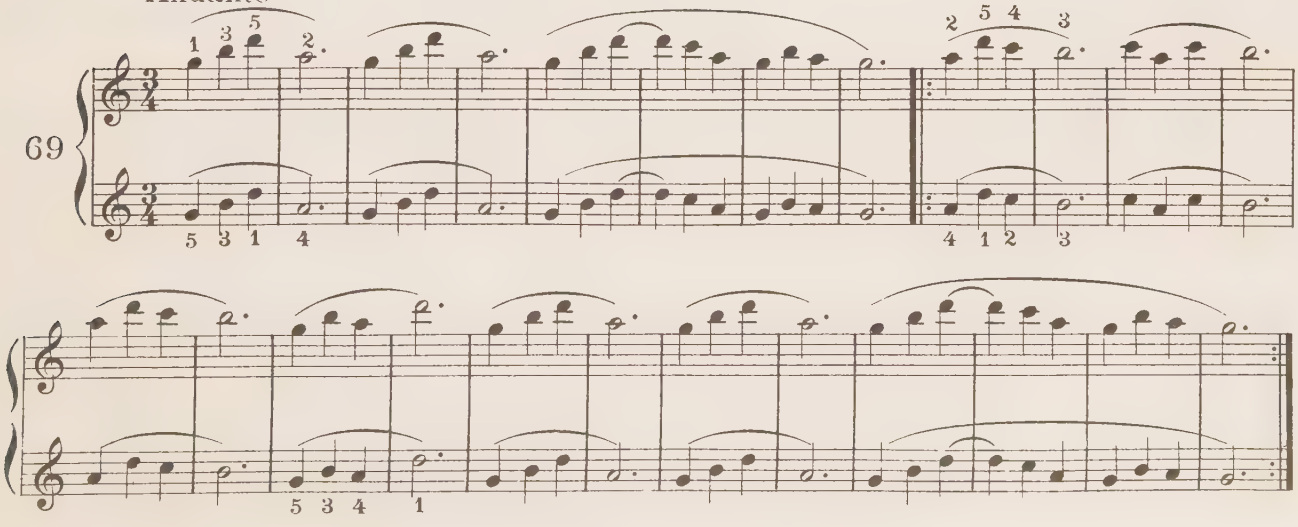


Allegretto

68



Andante

69

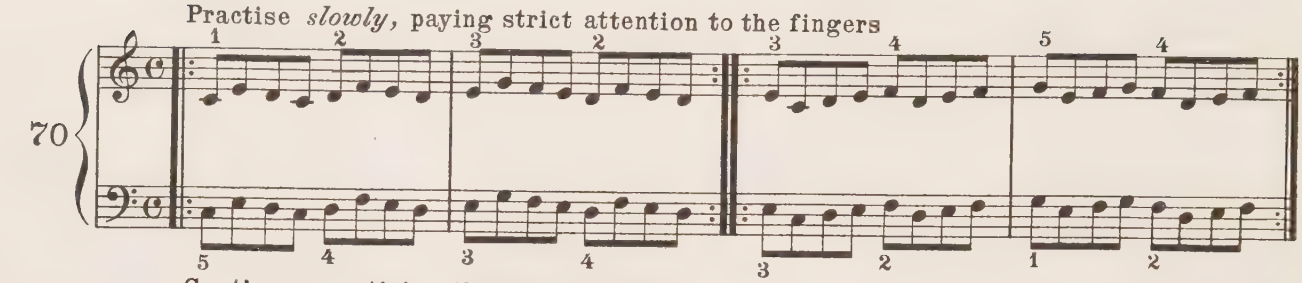


Finger Exercises
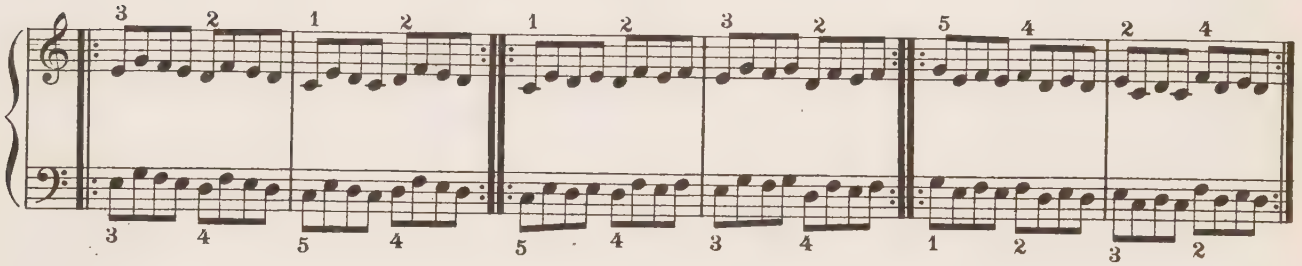
Repeat each passage 20 times
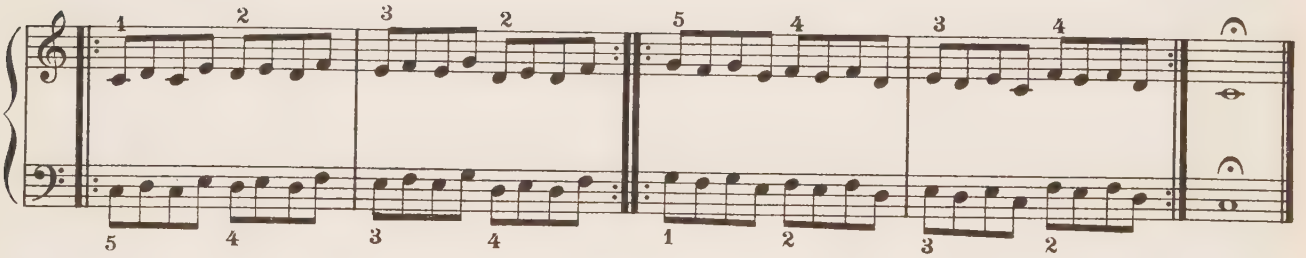
Practise *slowly*, paying strict attention to the fingers

70
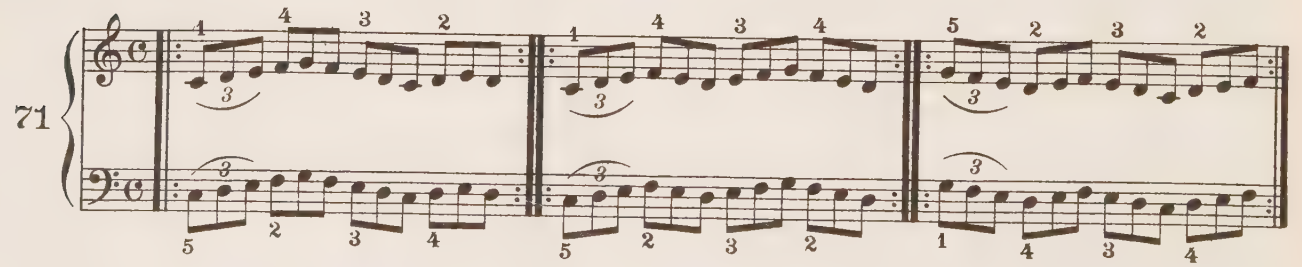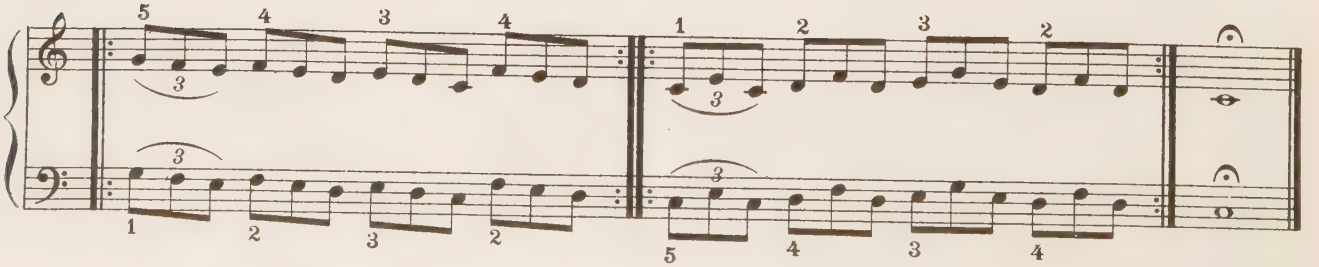


Continue practising these exercises *daily*





71





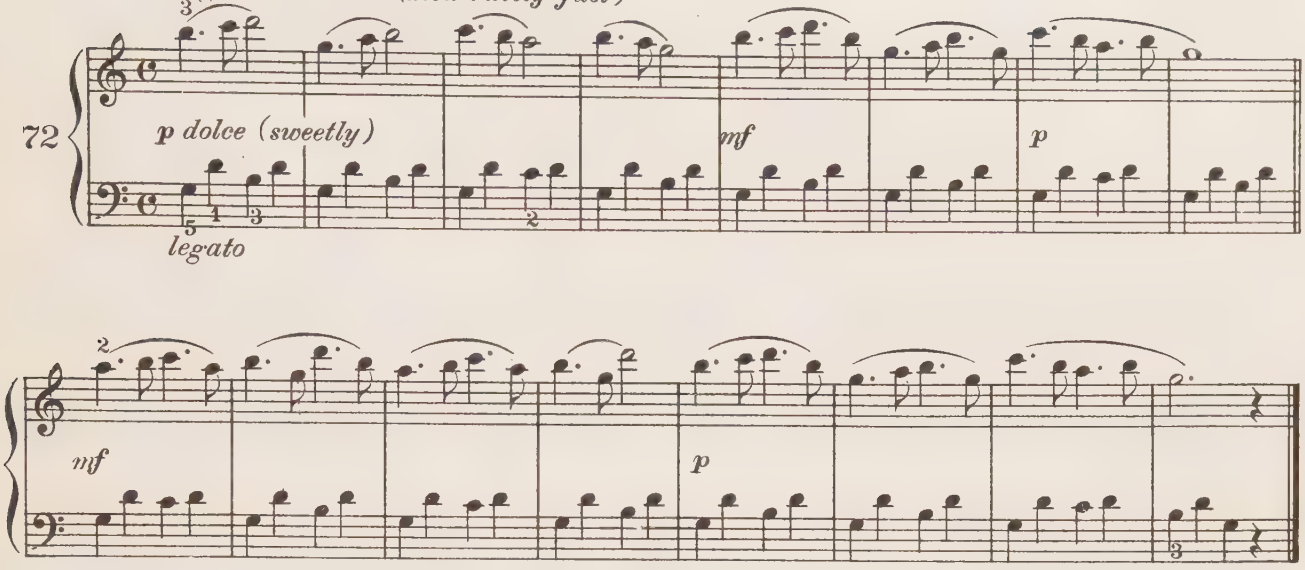
Round We Go

Recreation

Study in dotted notes

Allegro moderato *(moderately fast)*
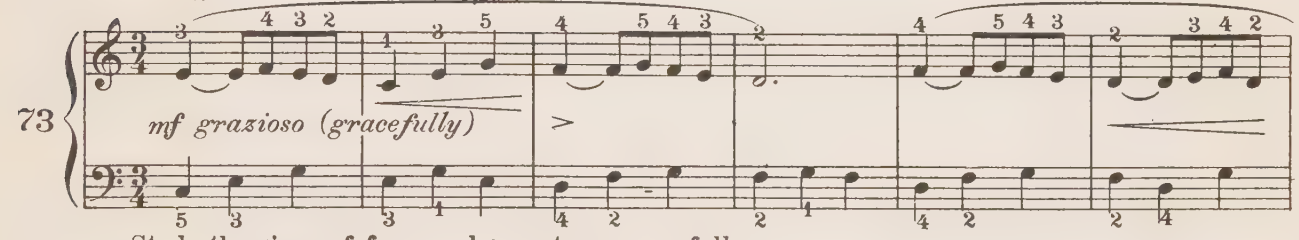
F. BEYER
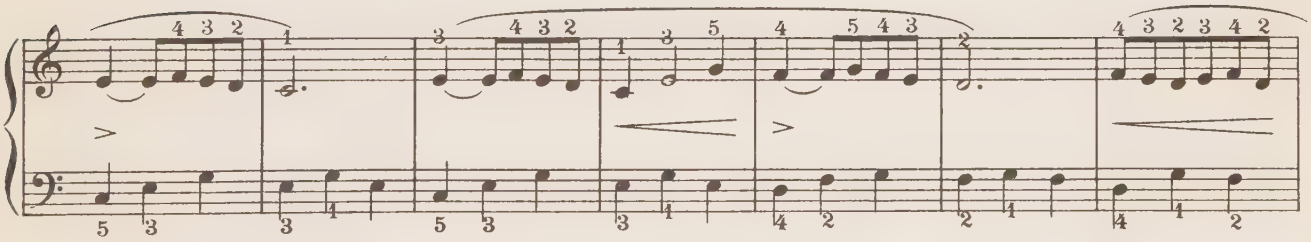


A Little Waltz
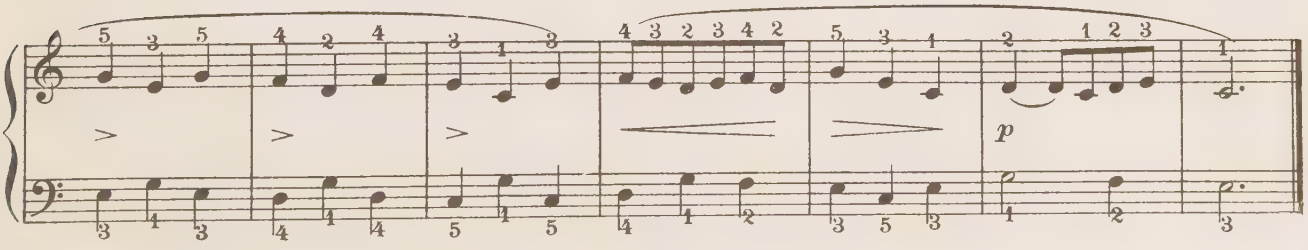
Allegretto.

A. EHMANT.



Study the signs of force and accent very carefully.

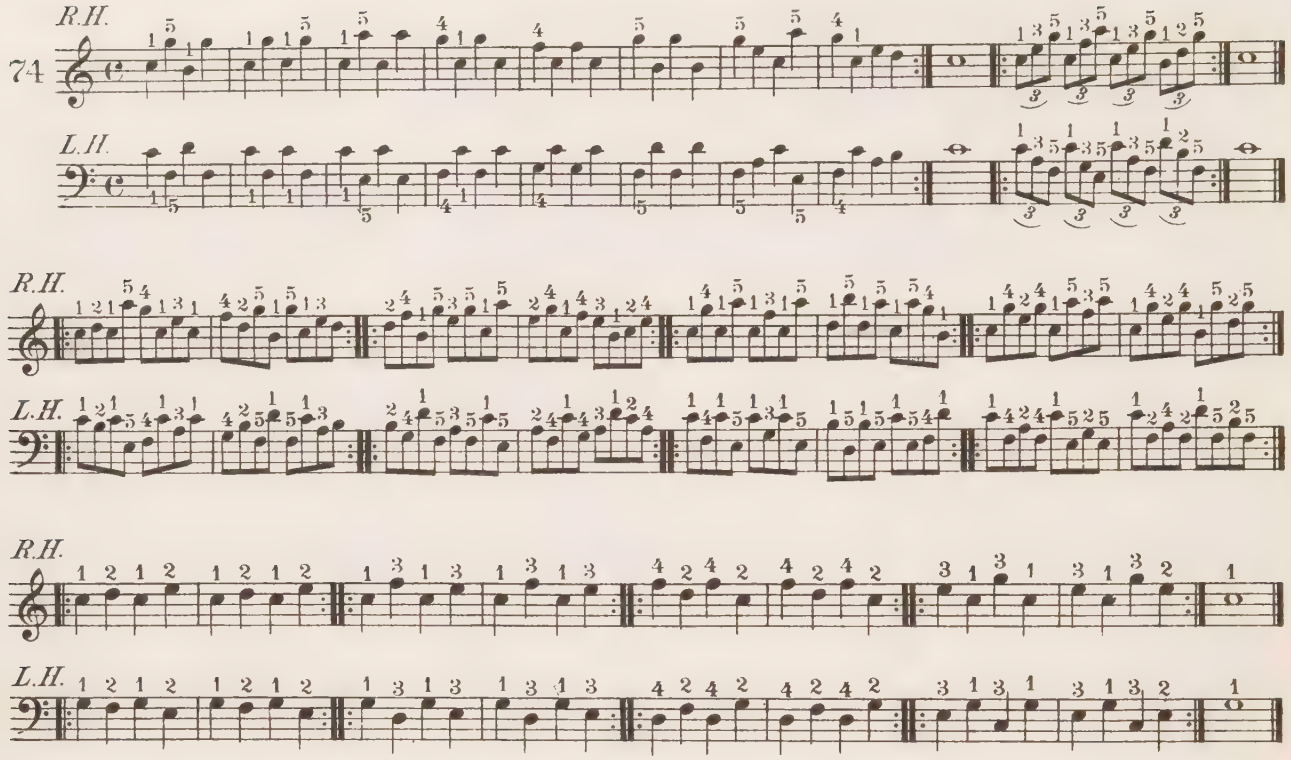




EXERCISES FOR EXTENDING THE HAND

beyond the five finger position

74



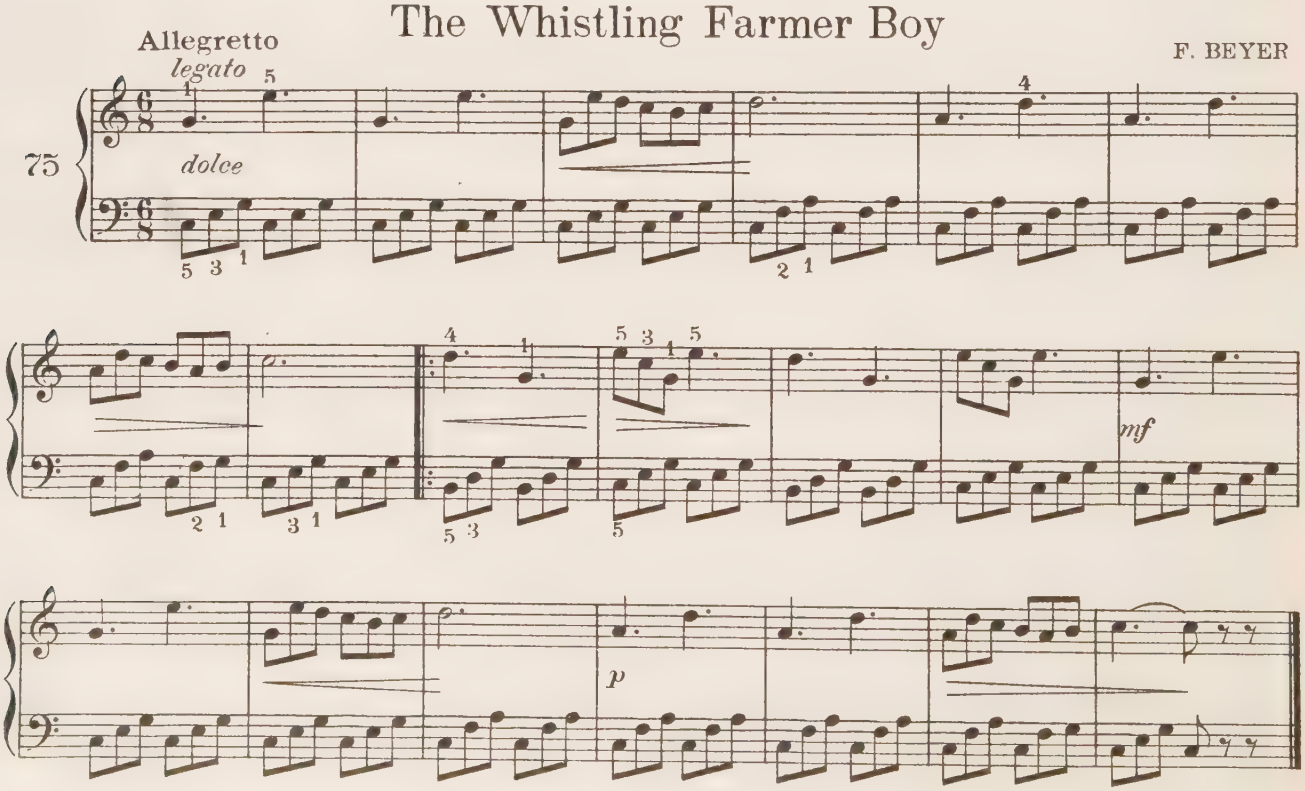
Continue practising the above exercises throughout the First Grade.

Keep the fingers curved and avoid straining or motions of any sort with the hand or arm. Play with easy, flexible muscles and do not stiffen the knuckles. Later on, in the Second Grade, transpose these exercises to other keys.

The Whistling Farmer Boy

F. BEYER

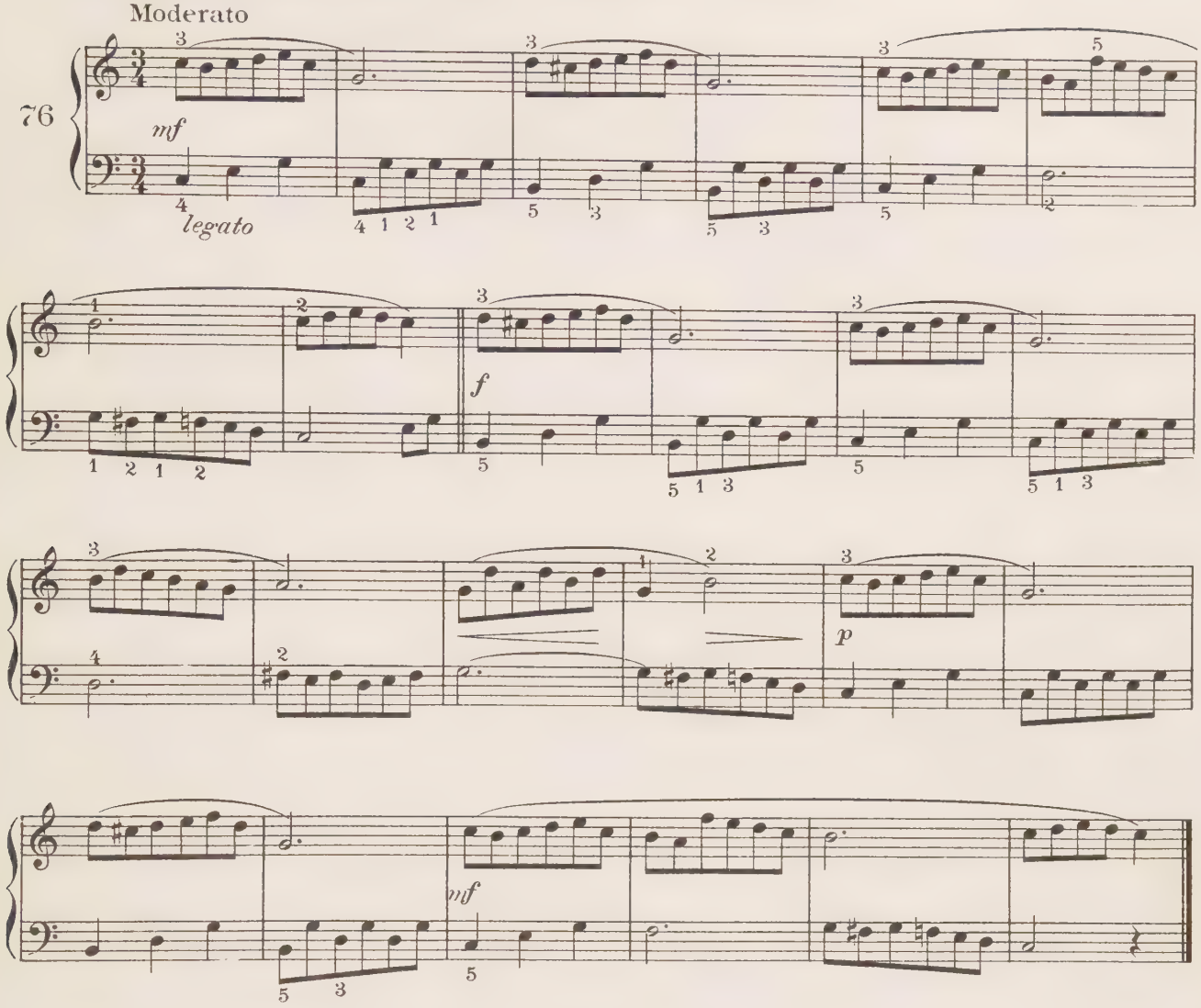
75



Notice and study the sharps and naturals before beginning to practice.

Moderato
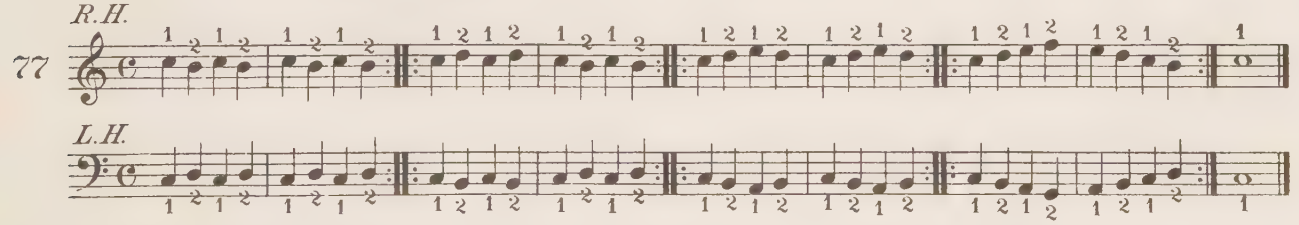
76
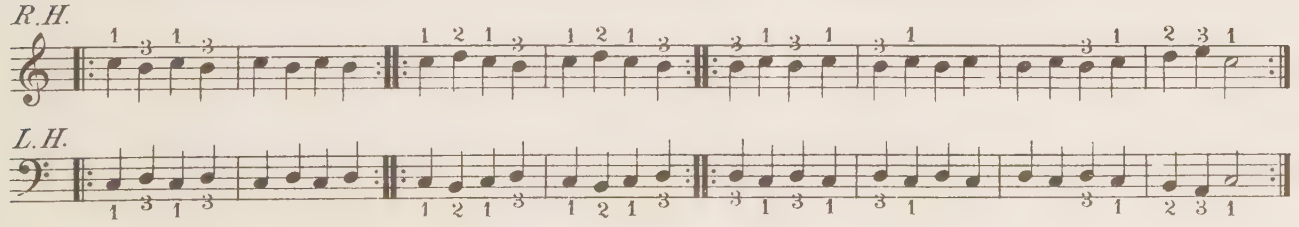


EXERCISES FOR CROSSING FINGER OVER AND THUMB UNDER

Retain the curved position of fingers. Do not turn the wrist, nor push up with the knuckles.

77



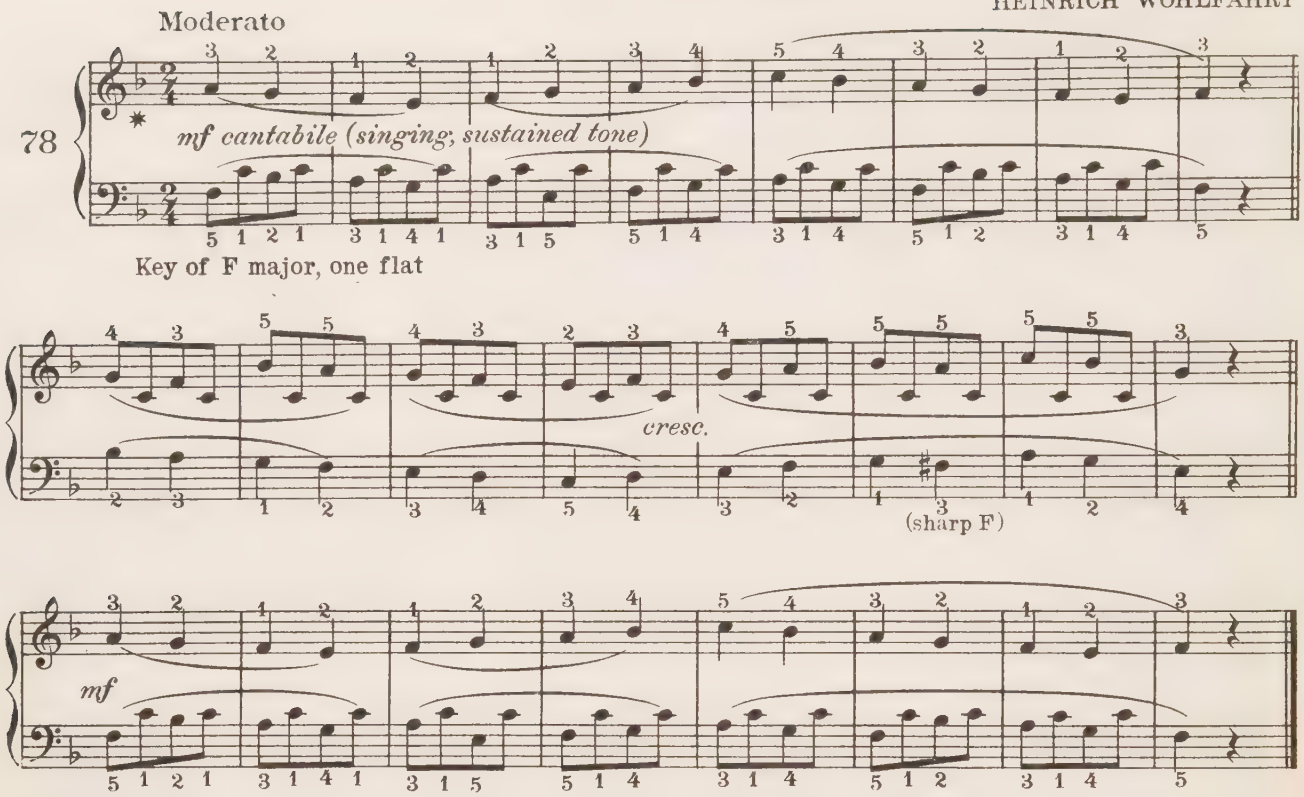
Do not practise the following until the previous exercises are thoroughly mastered.



Practice daily until thoroughly mastered.

A Little Dialogue

HEINRICH WOHLFAHRT
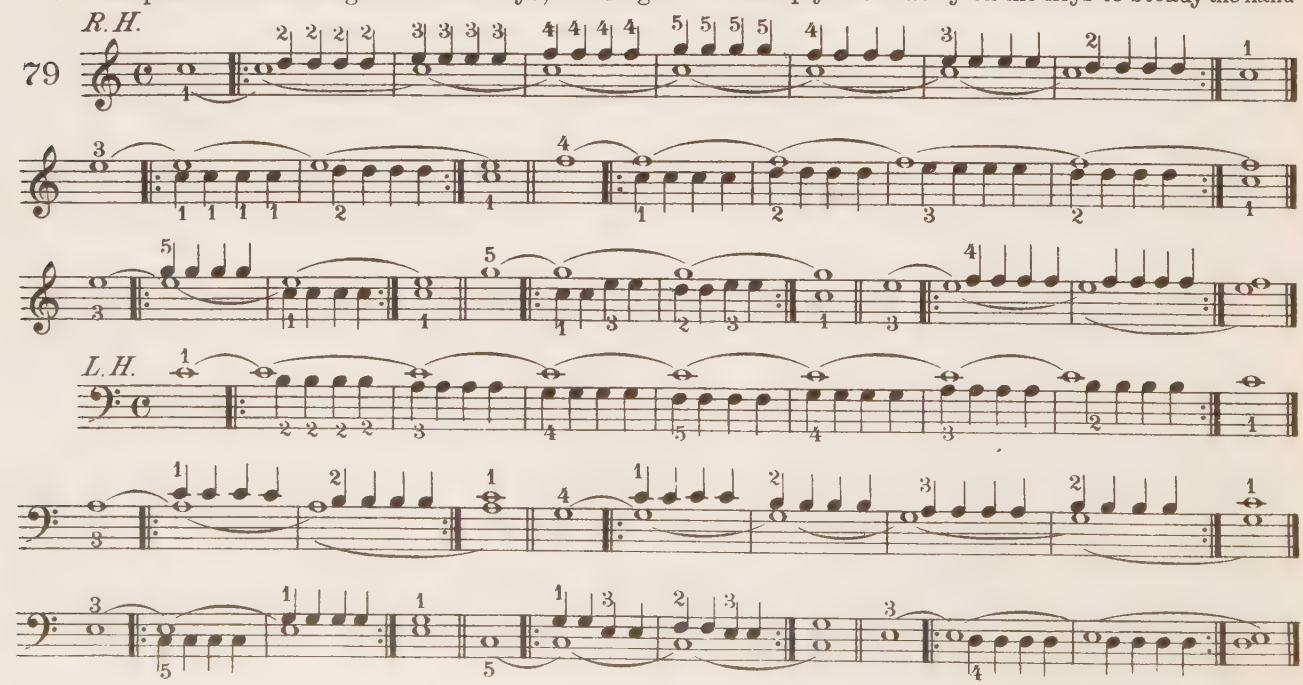


* The ♭ sign is placed on the line for B at the beginning of each brace to indicate that every B in the piece must be flatted. This is called the "key signature," and saves printing flats throughout the piece.

EXERCISES FOR REPEATING NOTES WITH SAME FINGER

also for practise in holding one key while playing others

Practice very slowly, without forcing the tone, keeping the fingers close to the keys. The fingers must not lift high, or strike, they must move easily on the knuckles and gently take hold of each repeated key. The hand must be held quiet but without stiffness or straining.

Do not push or bear weight on held keys; the finger must simply rest easily on the keys to steady the hand
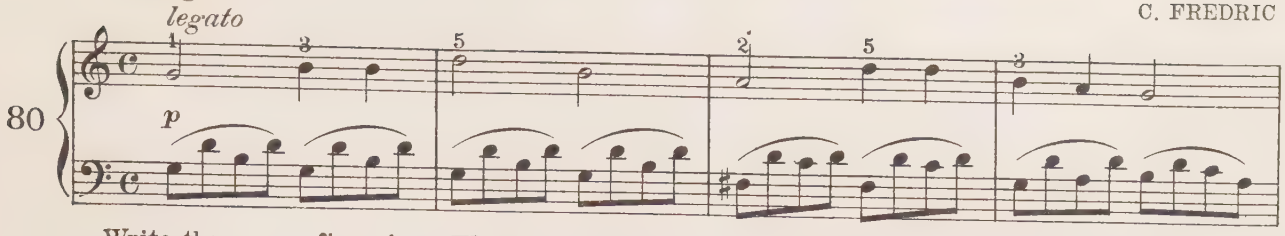


Round Dance

Allegretto
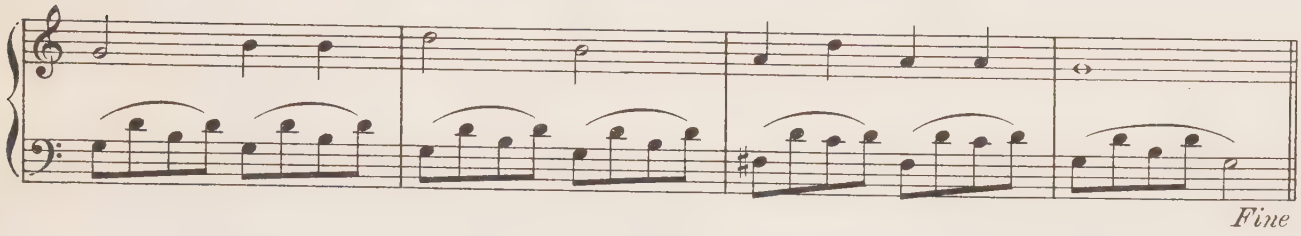
legato
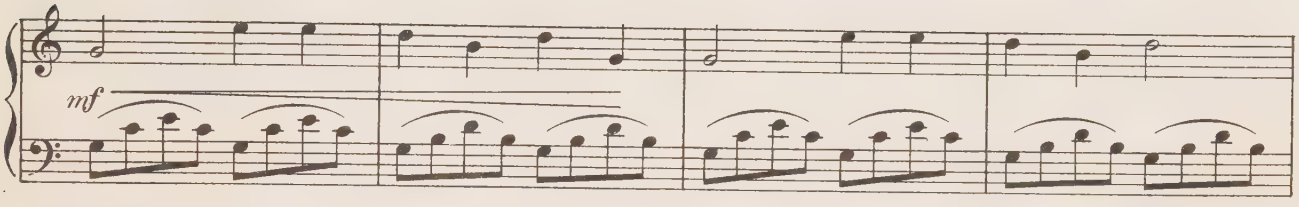
C. FREDRIC
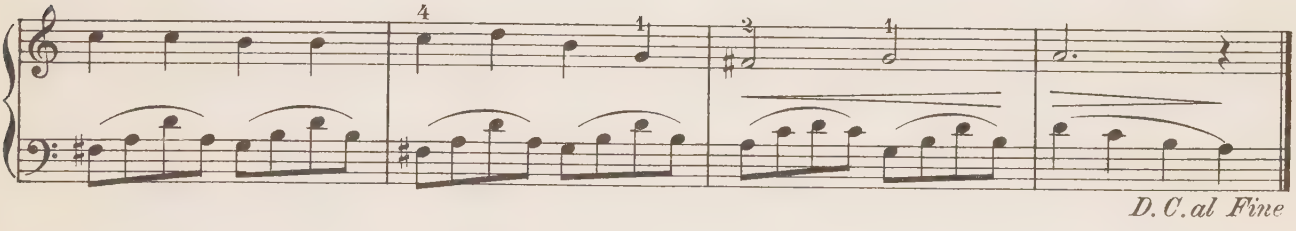
80



Write the proper fingering. Watch the sharps and study them.

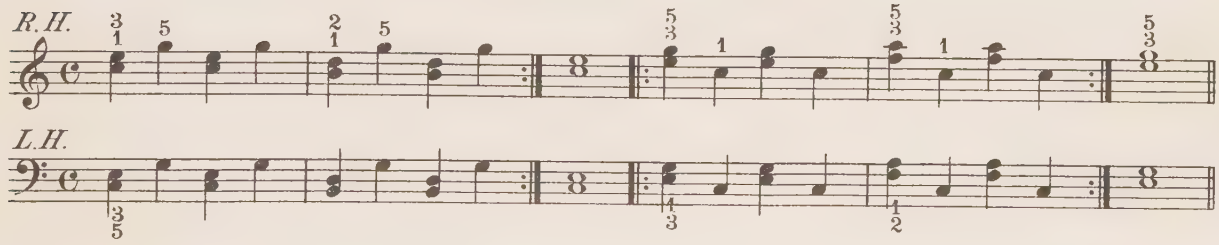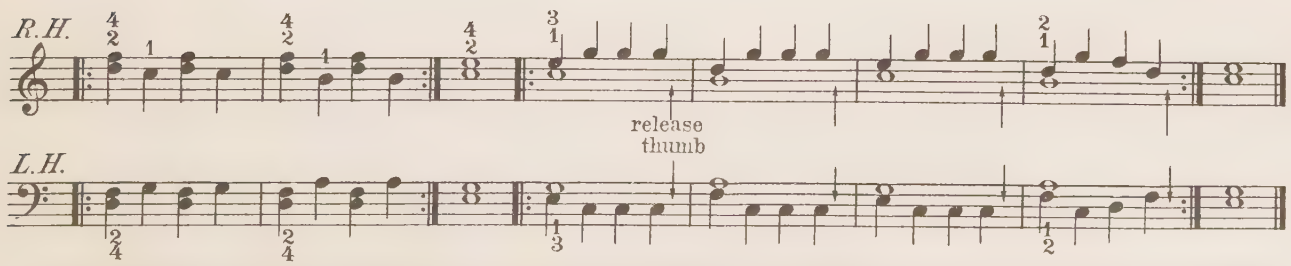






EXERCISE IN DOUBLE NOTES

81



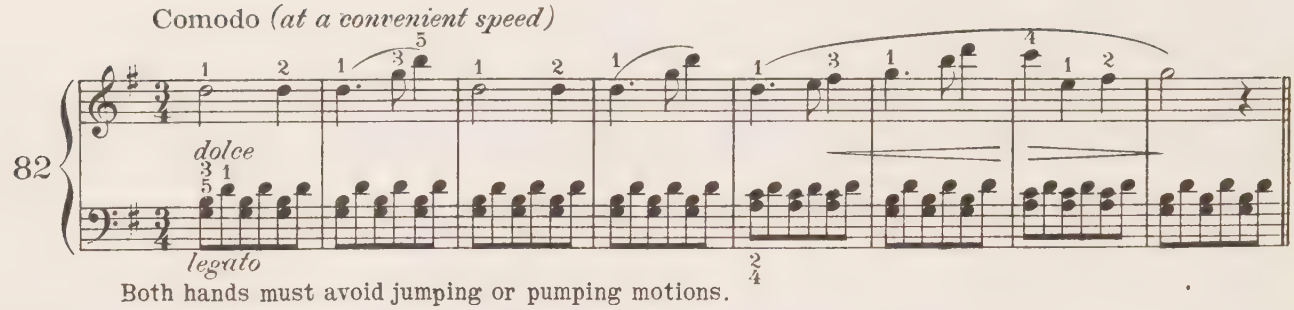


Be sure that the double notes are played exactly together with careful, precise lift and stroke of the fingers.
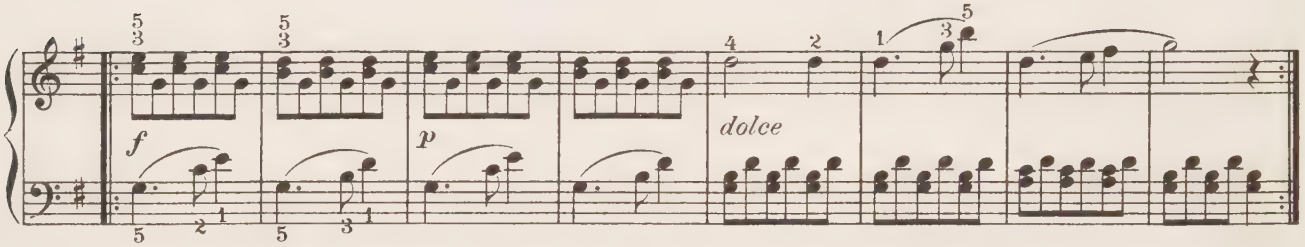
STUDY IN DOUBLE NOTES

and changing fingers on same key

Comodo *(at a convenient speed)*



Both hands must avoid jumping or pumping motions.
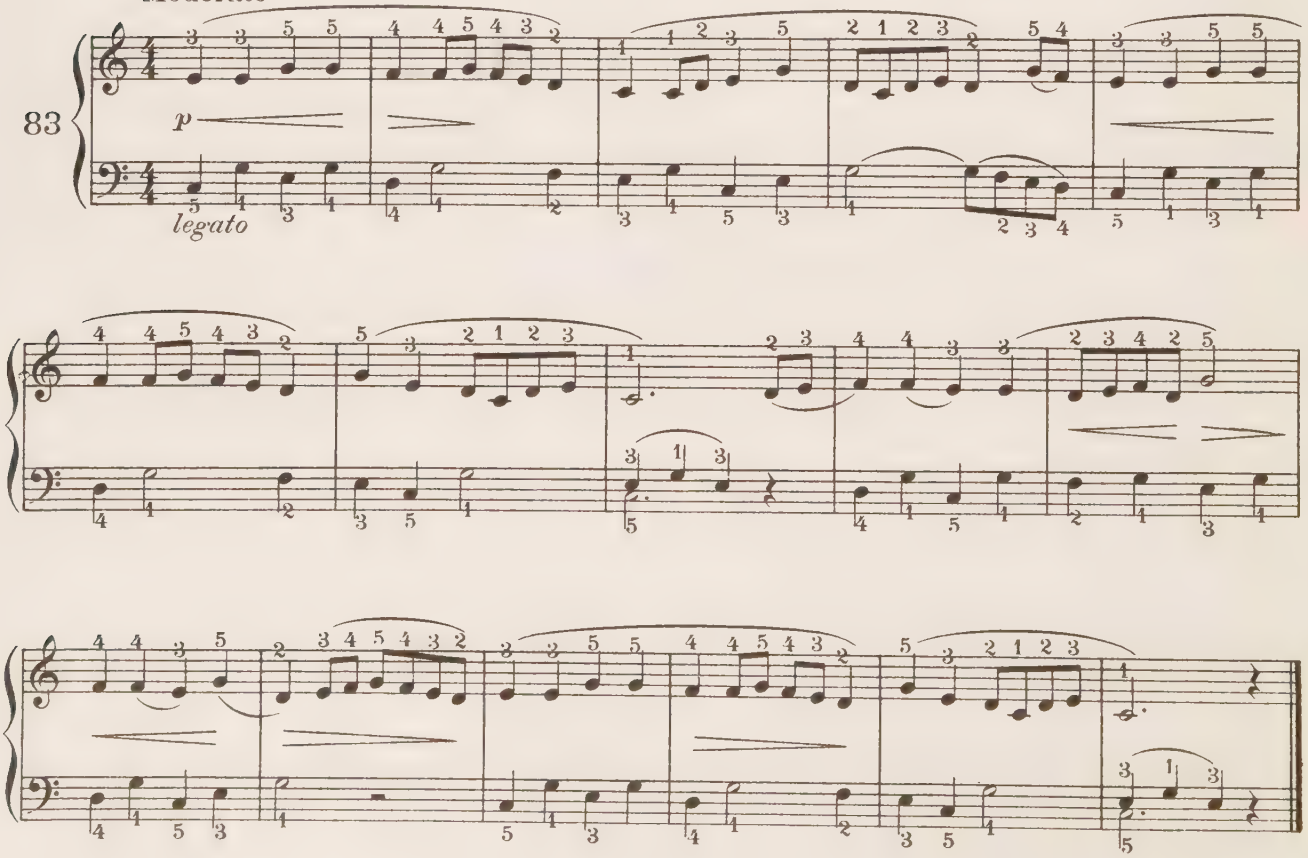


This study is in G major (one sharp.) The sharp sign at beginning each brace indicates that every F in the study is to be sharped. (See introductory remarks on sharps, flats etc.)

Theme

Do not jump the hand on repeated notes

A. EHMANT

Moderato
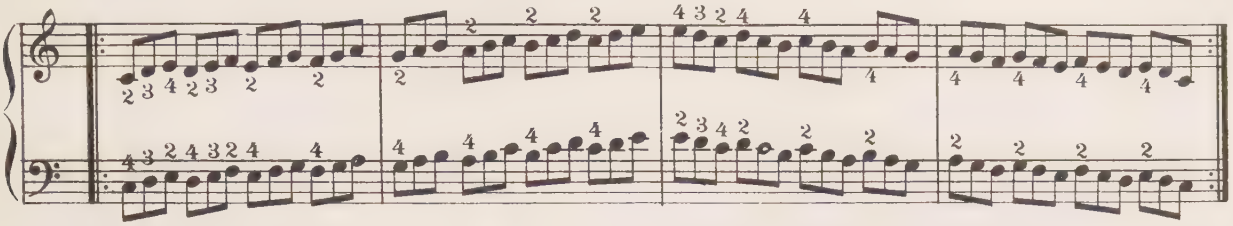


EXERCISES FOR MOVING THE HAND
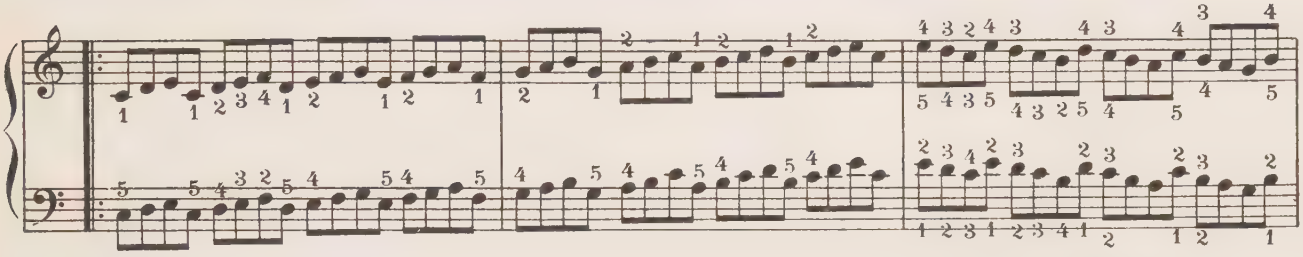
along the keyboard by using same fingering on different notes

Keep the hand quiet. Do not move the wrist or arm in the slightest degree as regards pumping, or up and down motions.

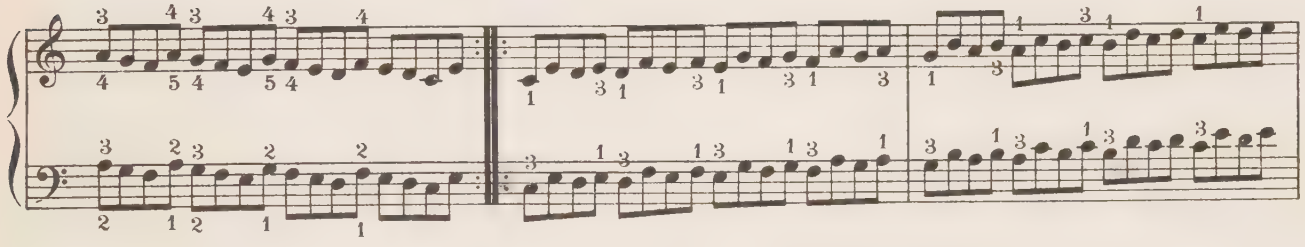
84
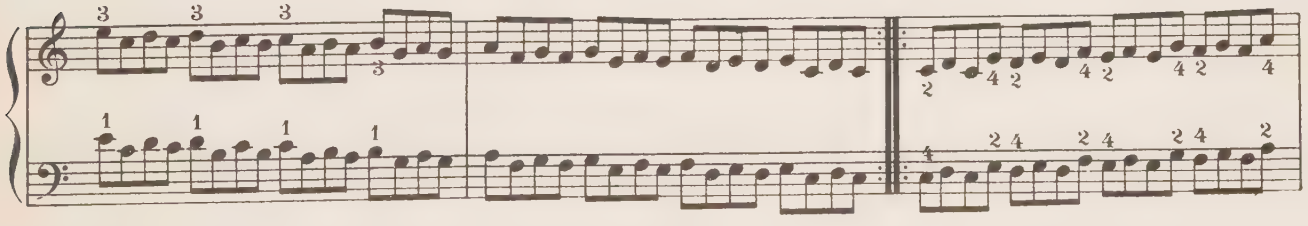


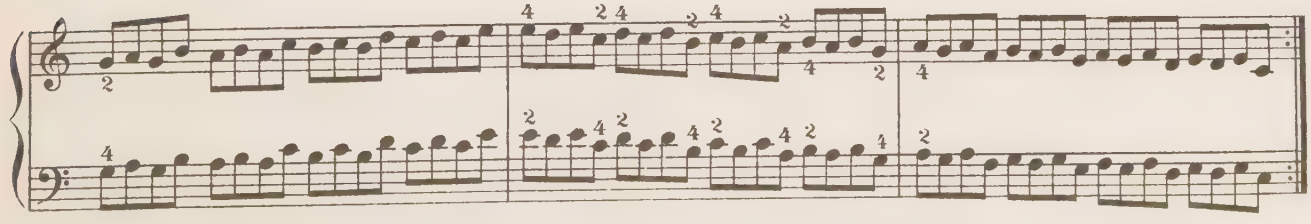
Practise also with 1st, 2nd and 3rd, and 3rd, 4th and 5th fingers.



Practise both fingerings

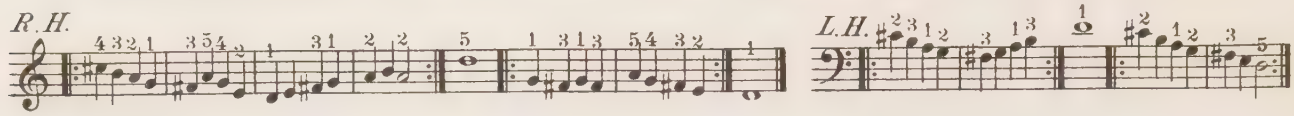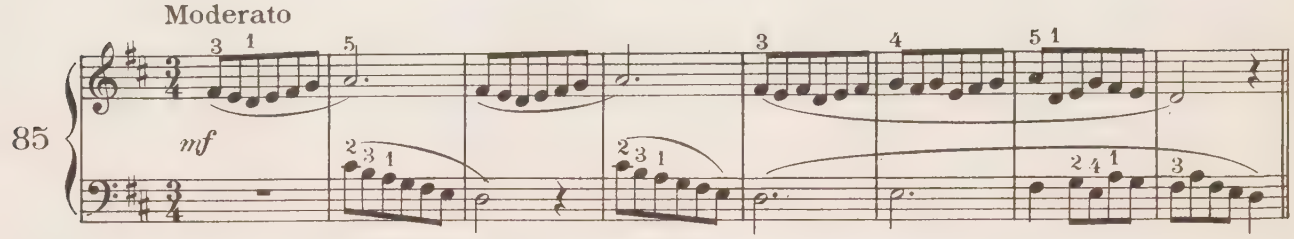






STUDY IN LITTLE RUNS

PREPARATORY EXERCISE Refer to previous exercises for passing thumb under and fingers over.
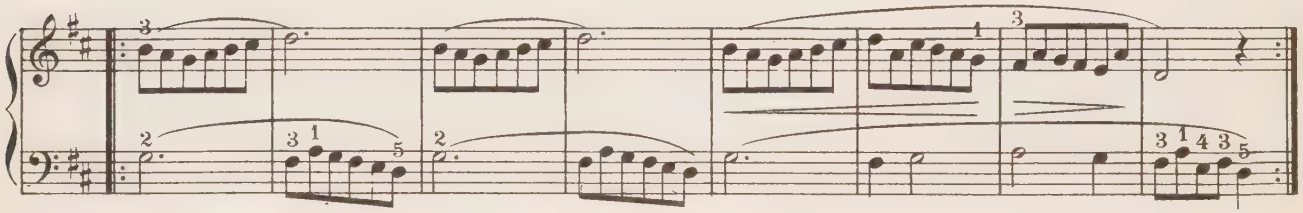


Moderato

85



Key of D major. (2 sharps) Sharp every F and C.
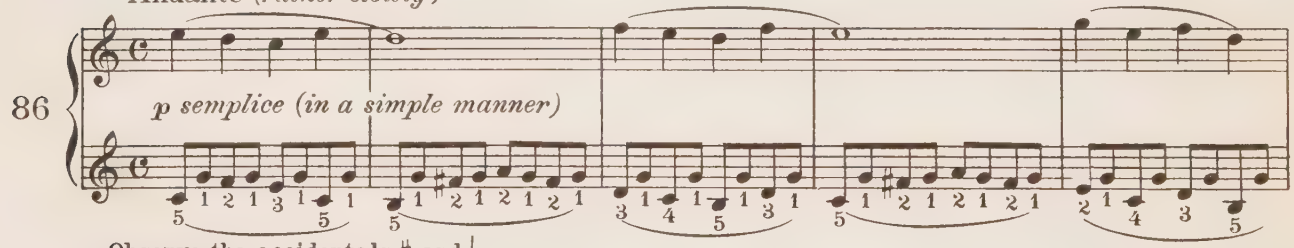


A Simple Story

Notice the use of the Treble Clef for reading practise in left hand.
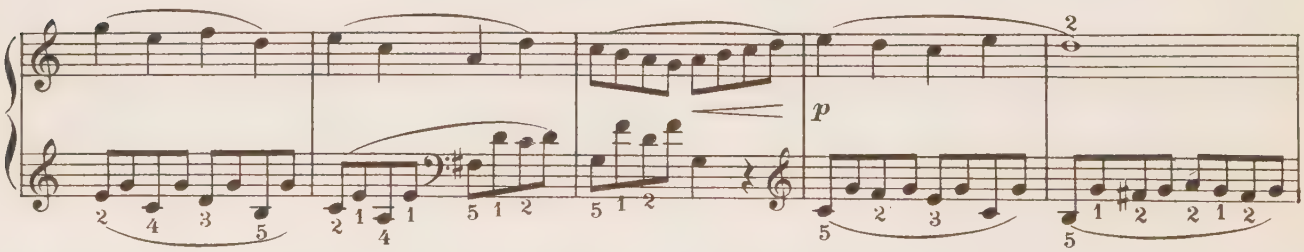
J. ASCHER
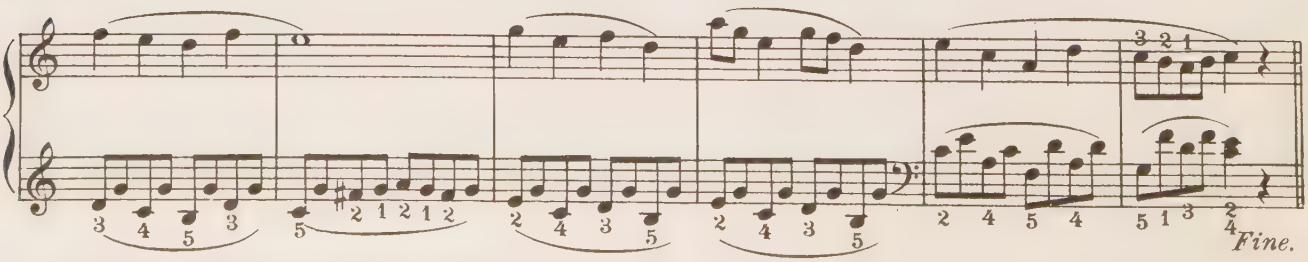
* Andante *(rather slowly)*

86

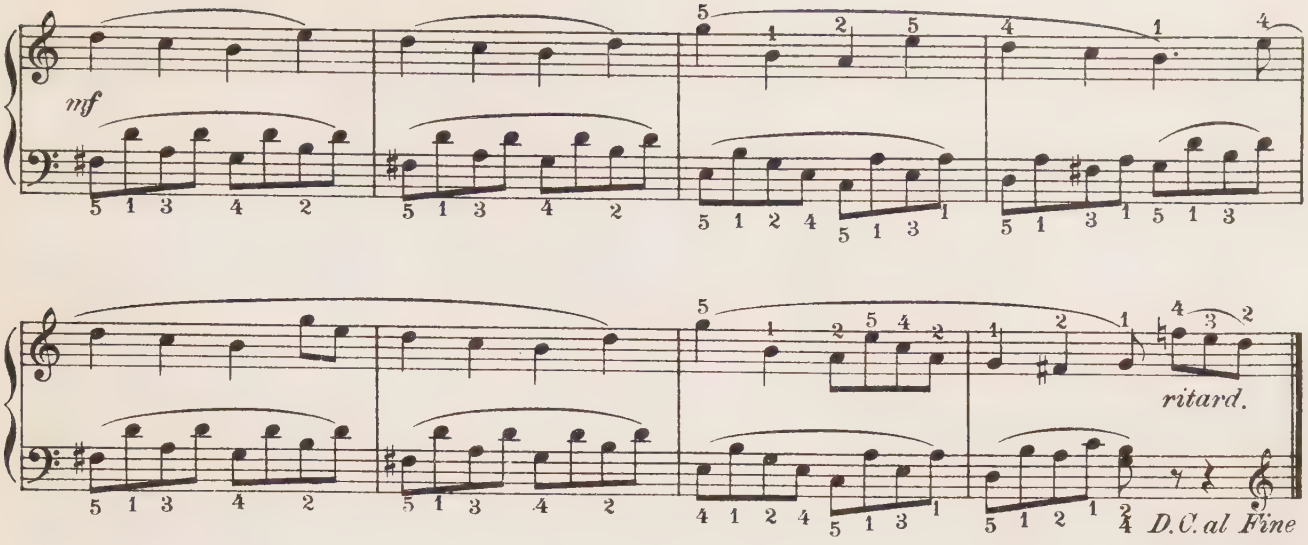


Observe the accidentals ♯ and ♭.





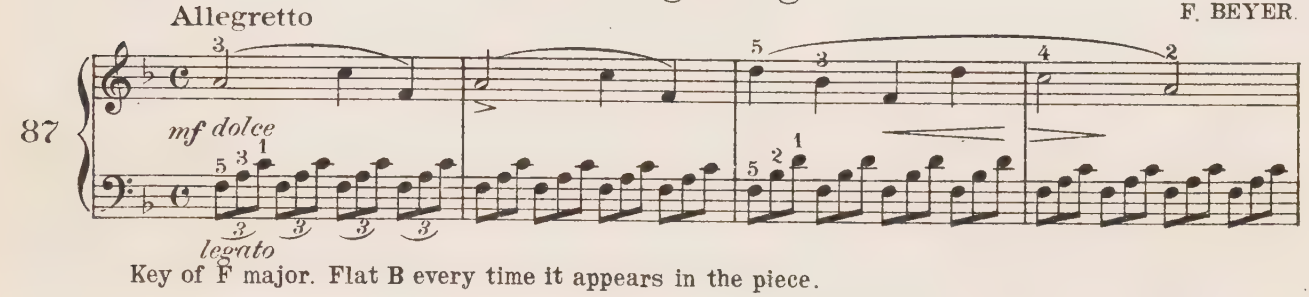
* The literal meaning of Andante is "going," or moving.



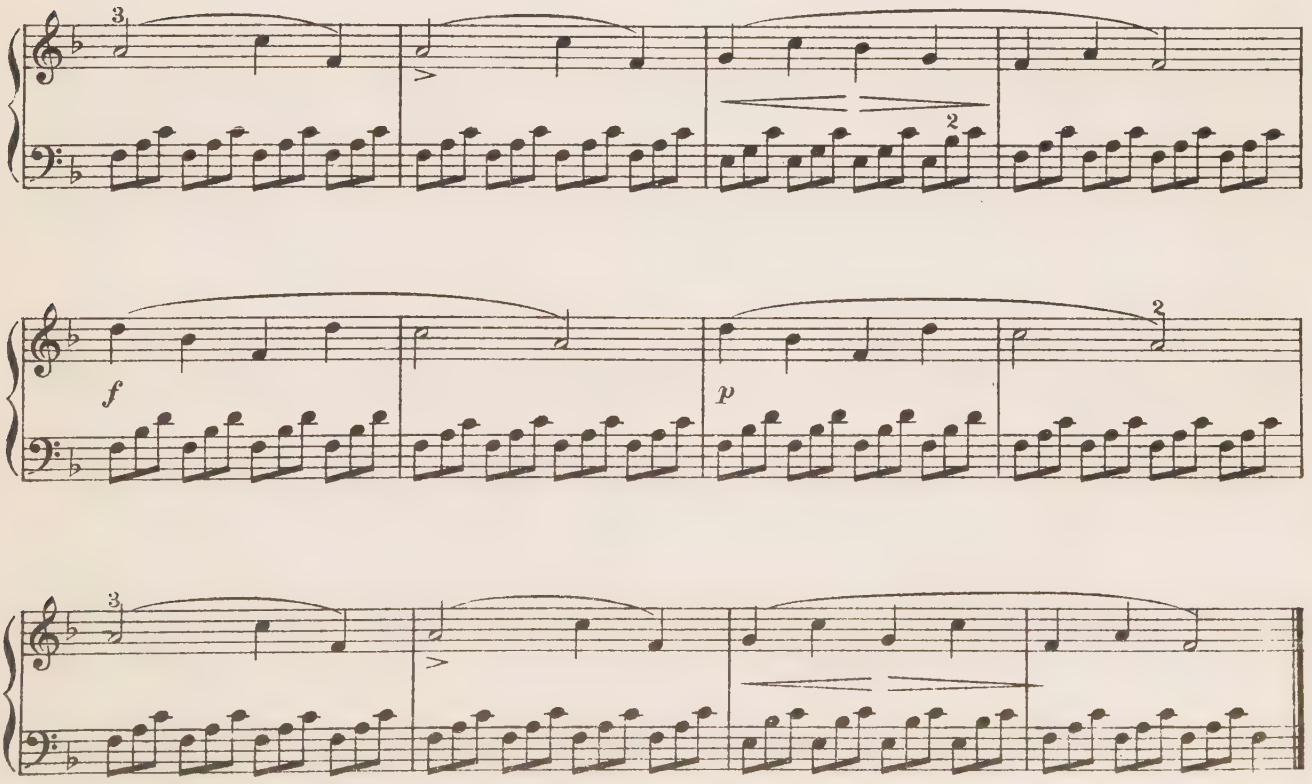
Morning Song

Allegretto

F. BEYER.



Key of F major. Flat B every time it appears in the piece.



By placing dots after each half and quarter note this piece would be in $\frac{12}{8}$ (compound) rhythm.

STUDY

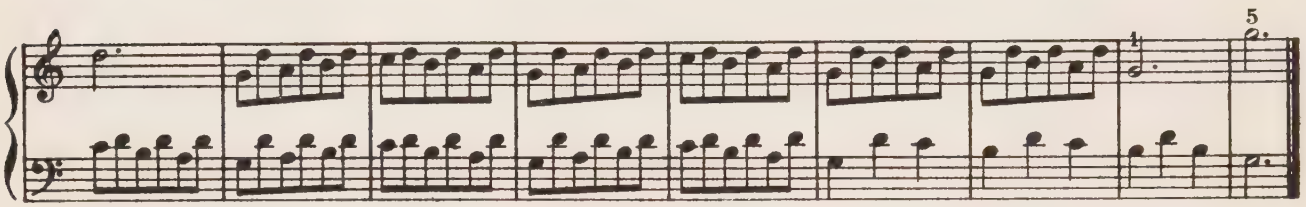
For finger quality

Notice the use of Treble Clef for reading practise in L.H., also change to Bass Clef to indicate the same keys.

Allegretto

88

f legato



STUDY
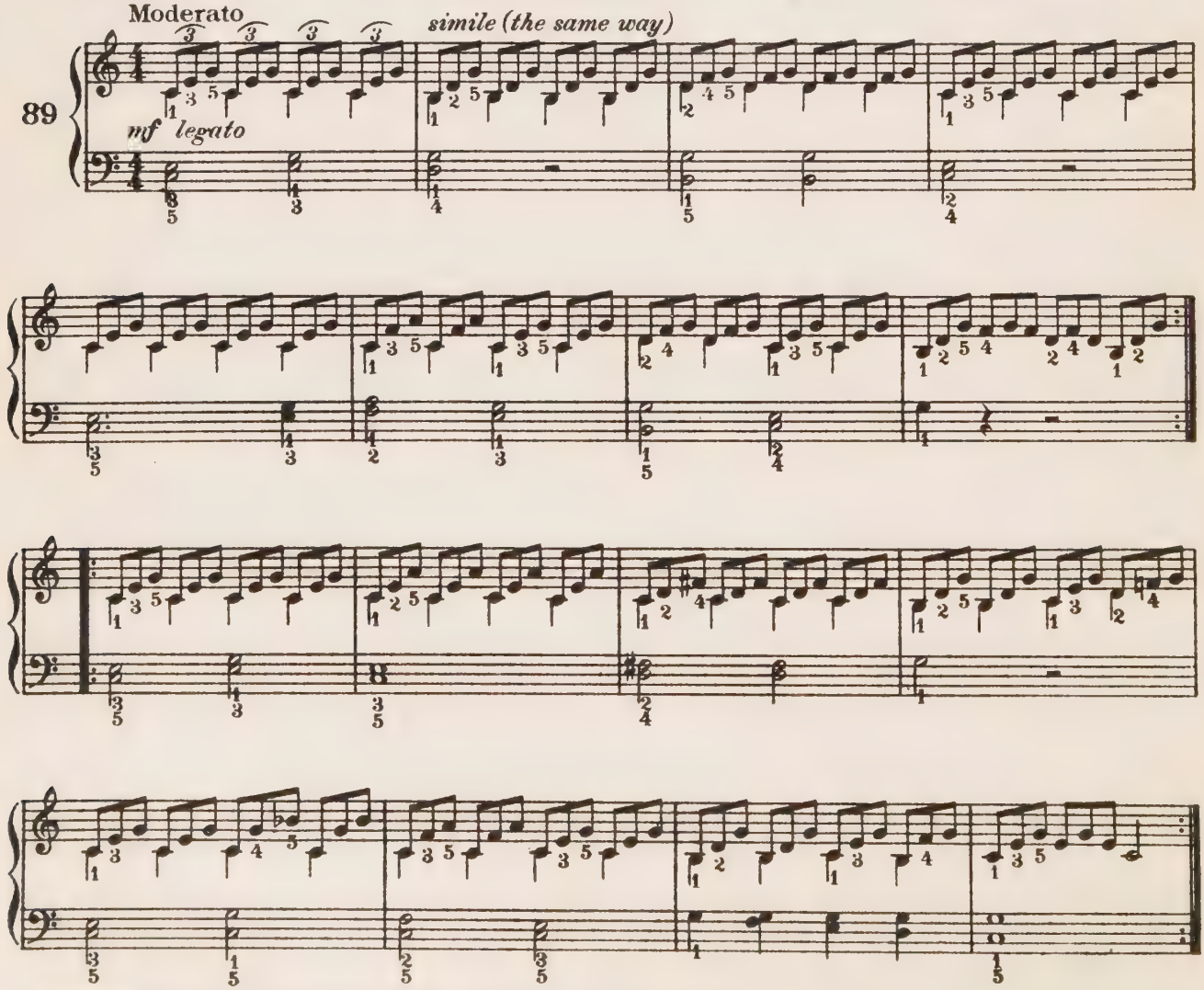
By placing dots after each 𝅗𝅥 and ♩ the rhythm could be changed to $\frac{12}{8}$ (compound) rhythm.

Moderato

89

simile (the same way)

mf legato



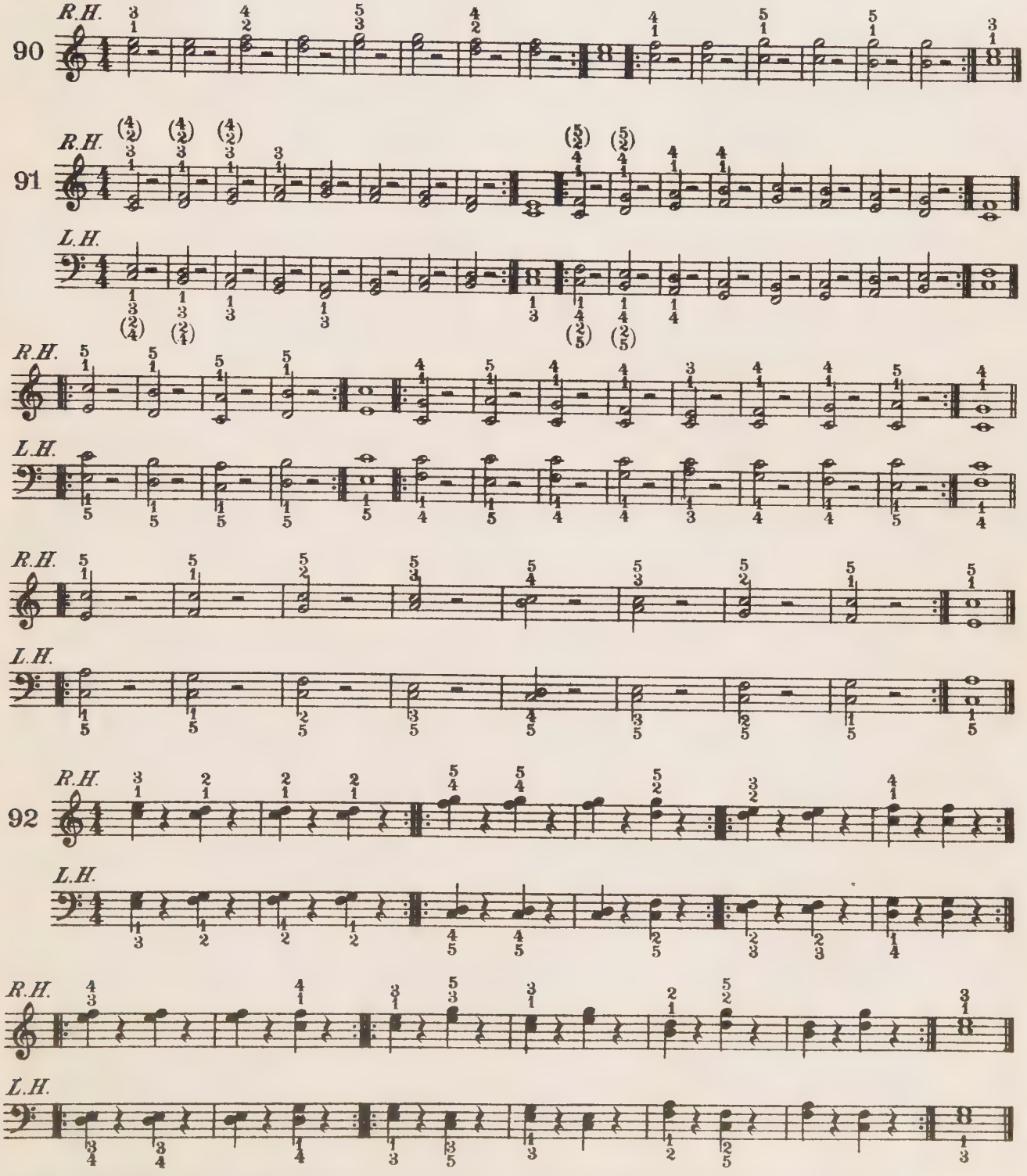
The first note of each triplet is held through the group.

34-735-60

EXERCISES IN DOUBLE NOTES

Hold the hand in position, keeping the fingers curved and firm. Play with a pressure at first, later with a slight motion of the arm (up for the rests, down for the notes.)

When under complete control in these two ways practise with wrist action, lifting the hand from the wrist for the rest, bringing it down (moving from the wrist) for the notes, always hold the hand and fingers in the same shape when moving on the wrist; do not stiffen or strain the muscles, keep them always free and flexible. Never throw the hand up, or down against the keys, and never assist with the arm; keep it quiet and poised (supported).
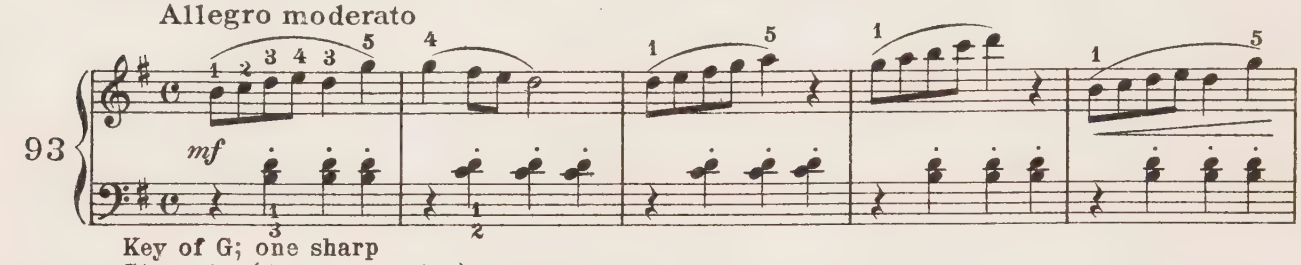


Thoroughly learn each repeated section, in above exercises, before proceeding to the next.

Country Dance
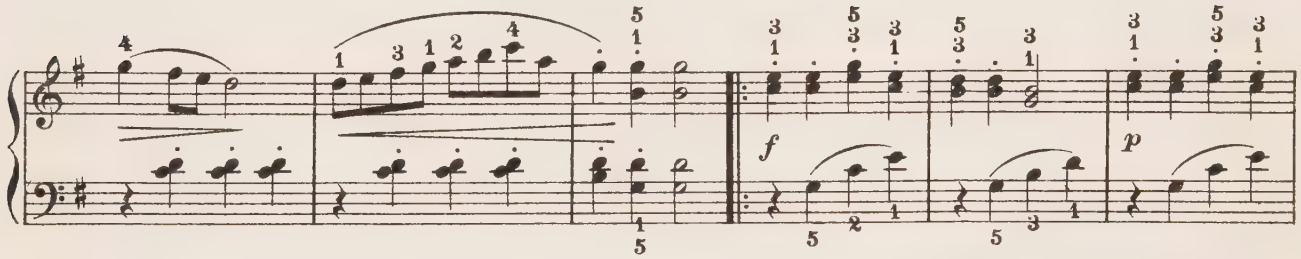
A Study for easy shifting of hand to different keyboard position and practise in double notes
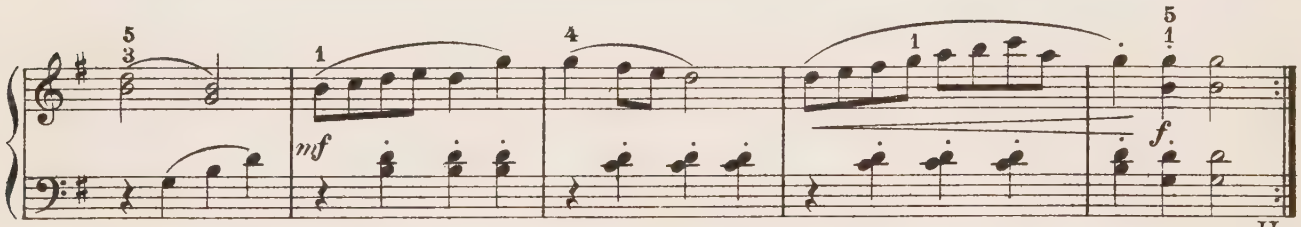
The last note under each slur should be shortened in value

Allegro moderato



Key of G; one sharp
Staccato (dots over notes) see page 37
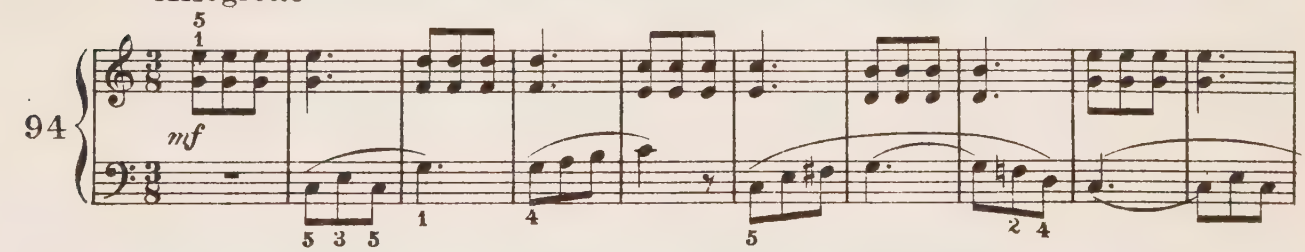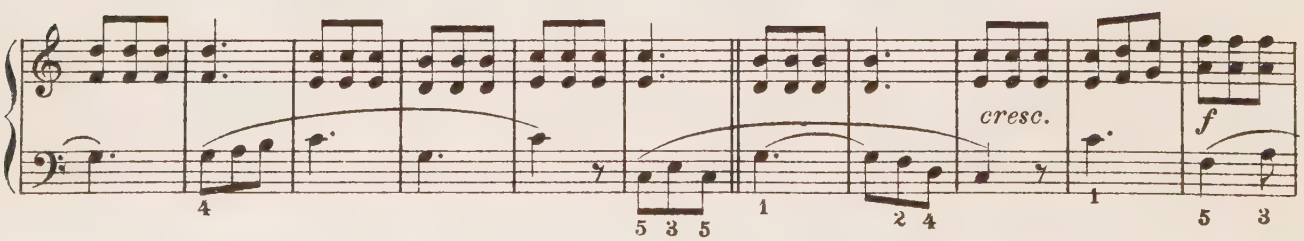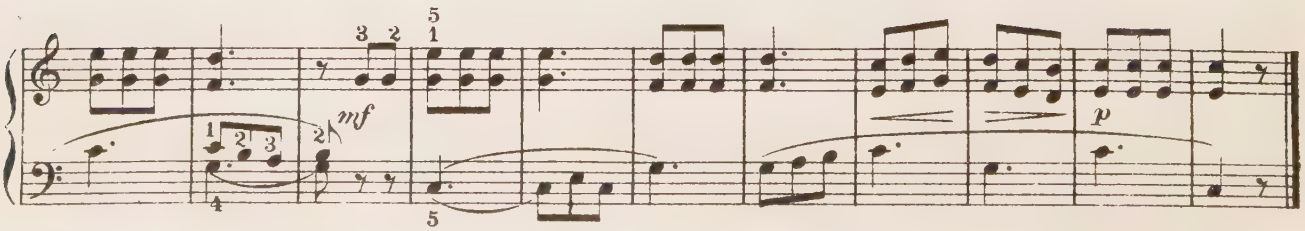




S 107 II 4

Study in Double Notes

Allegretto







Staccato

Staccato is shortening the value of the note by releasing the key before the full value has expired; this is done in single tones by simply releasing the key with the finger.
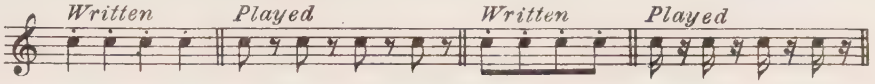
In double notes the keys are released by lifting the hand easily and gracefully from the wrist.

In a continuous succession of staccato notes play from the wrist, lifting the hand for the silence (or rest) and bringing it down with a quick easy movement for the keys; hold the fingers and hand in shape and do not lift or strike with the fingers. In continuous successions of staccato notes lift the hand before playing the first note to gain equality and precision in the motions.

Staccato is indicated by dots placed over, or under, the notes, or by the word *staccato.*

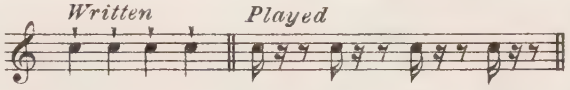
The dot over a note reduces its *held value* one half.

EXAMPLE: *Written* *Played* *Written* *Played*



A sharp point or dash over a note reduces the *held value* three quarters, and is called *staccatissimo.*

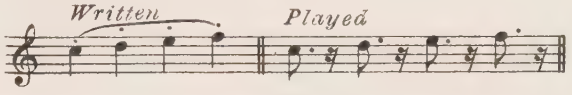
EXAMPLE: *Written* *Played*
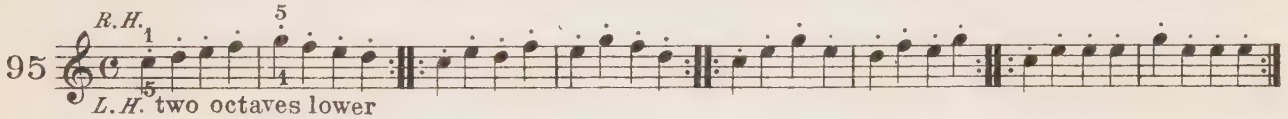


There is another form called portamento, written with both dots and slurs over the notes. This reduces the *held value* of the notes one quarter, sometimes less in slow tempos.

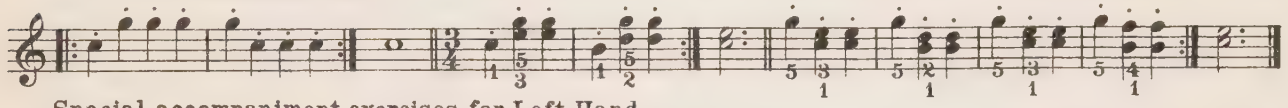
Portamento is a *pressure touch,* the keys are pressed down and released in an easy graceful manner. This touch calls for special illustration and training by the teacher. It is essentially smooth in character, and nice quality of tone is the thing to be most sought for.

EXAMPLE: *Written* *Played*

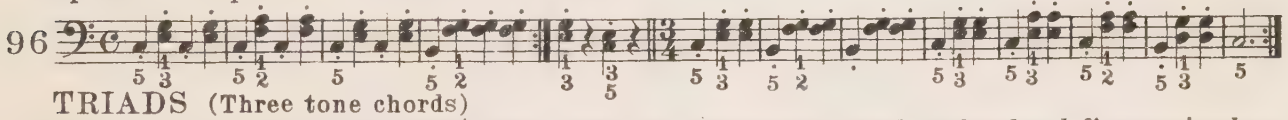


Slow or widely detached single staccato notes are played with a pressure and released easily and gracefully. They must never be struck or played with a hard touch.



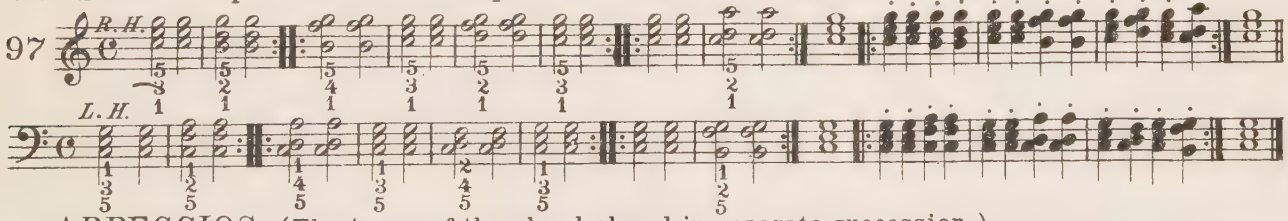


Special accompaniment exercises for Left Hand.

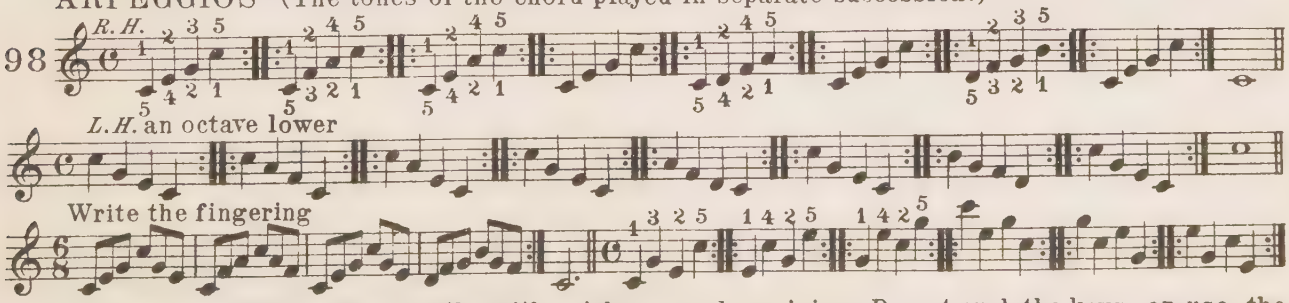


TRIADS (Three tone chords)

These are played according to first instructions for double notes; hold the hand and fingers *in shape,* and firm. Do not practise these until previous exercises are mastered.



ARPEGGIOS (The tones of the chord played in separate succession.)



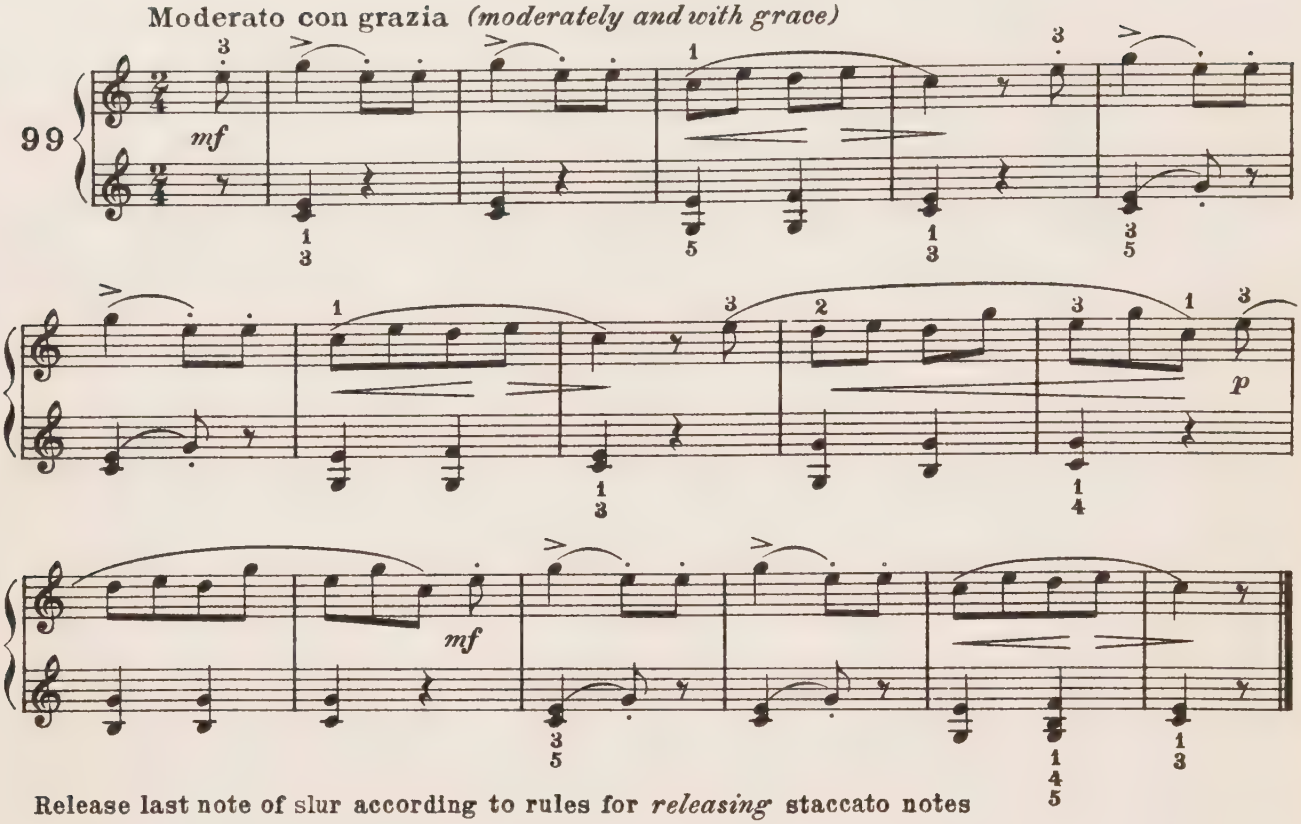
The fingers must lift high and strike with quickness and precision. Do not push the keys, or use the hand or arm to assist the fingers. Be sure that each finger lifts quickly to "up position" the instant the next finger *strikes at* its key.

TWO LITTLE PIECES

For the Study of Phrasing and Staccato

In the Garden

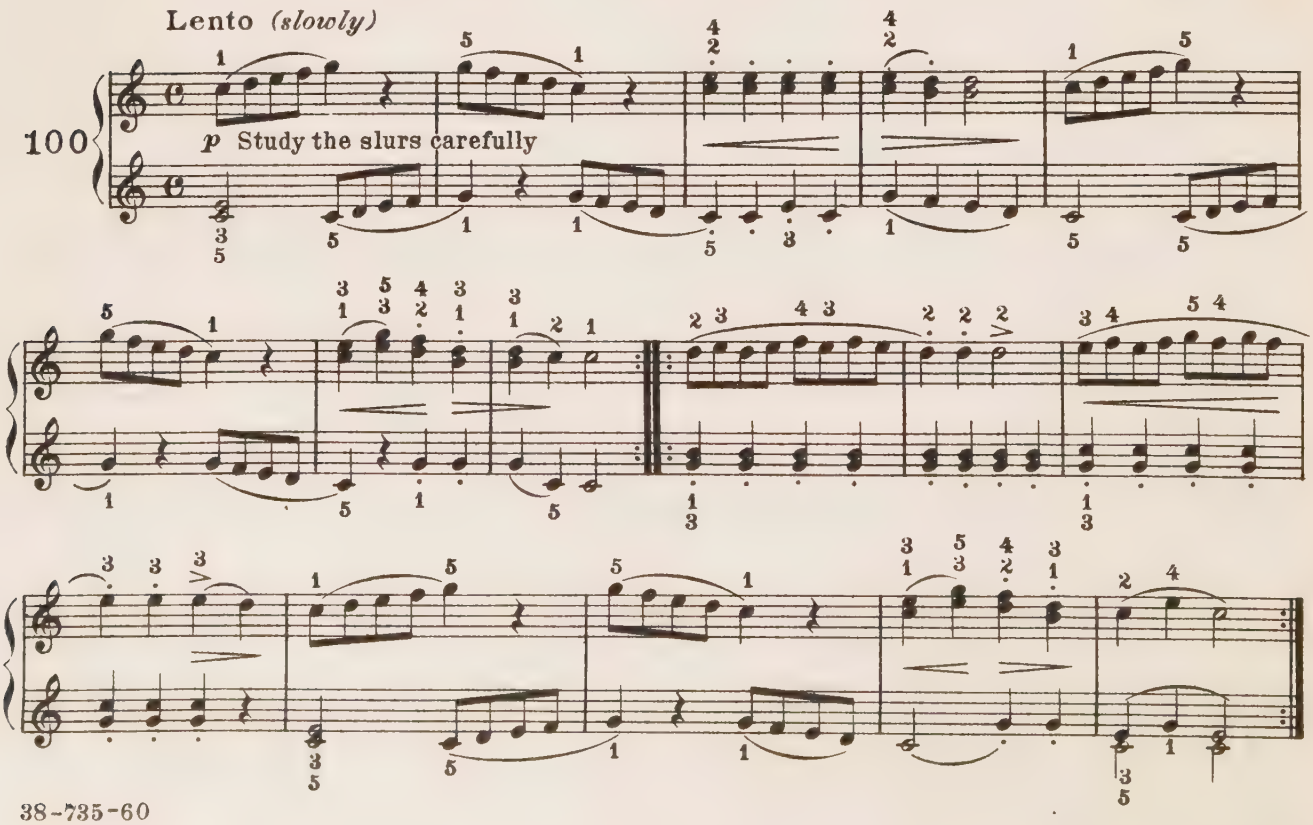
Moderato con grazia *(moderately and with grace)*



Release last note of slur according to rules for *releasing* staccato notes

Dance of the Clowns

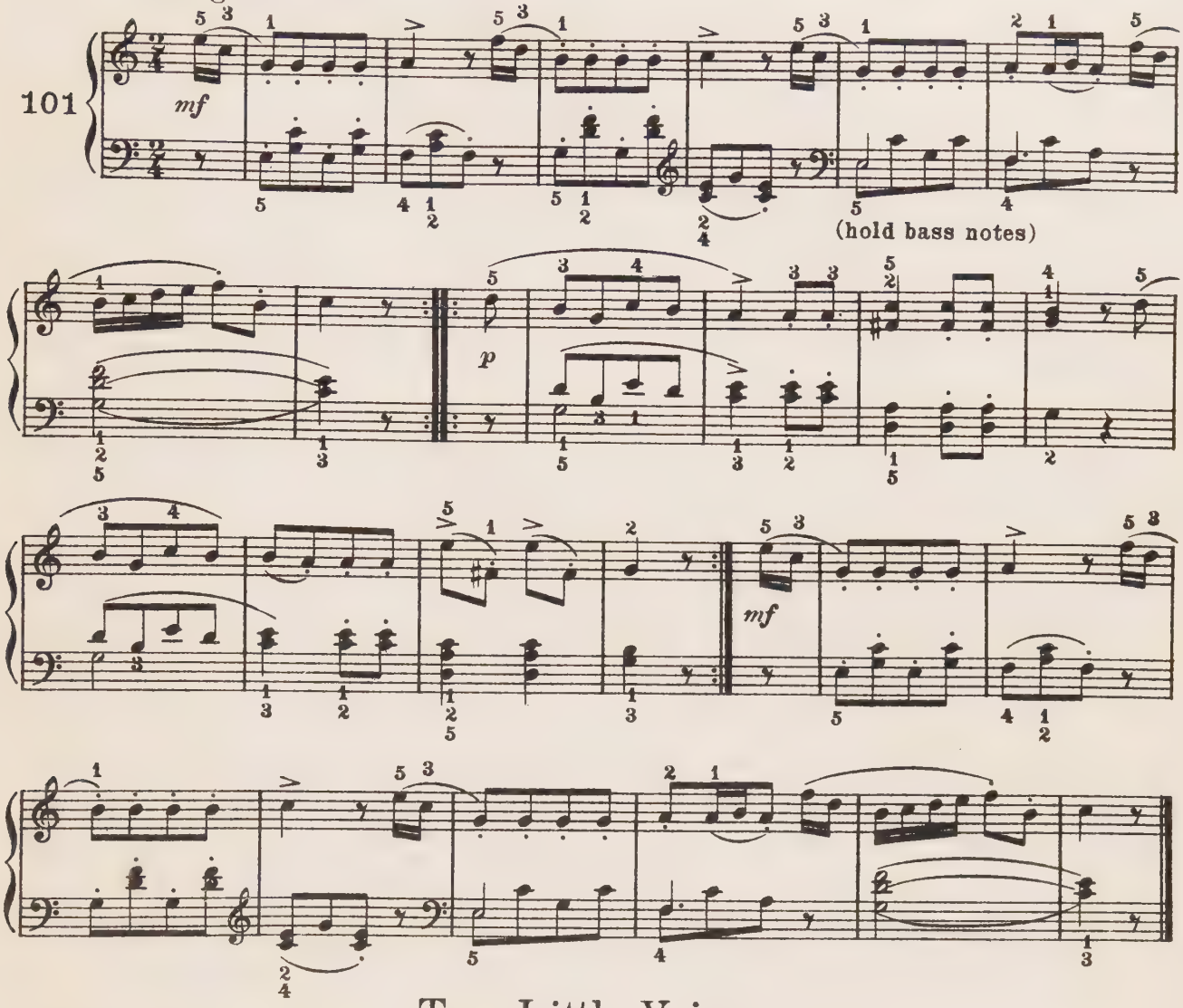
Lento *(slowly)*



Happy Hours

For Staccato and Changing Keyboard Position in L. H. chords
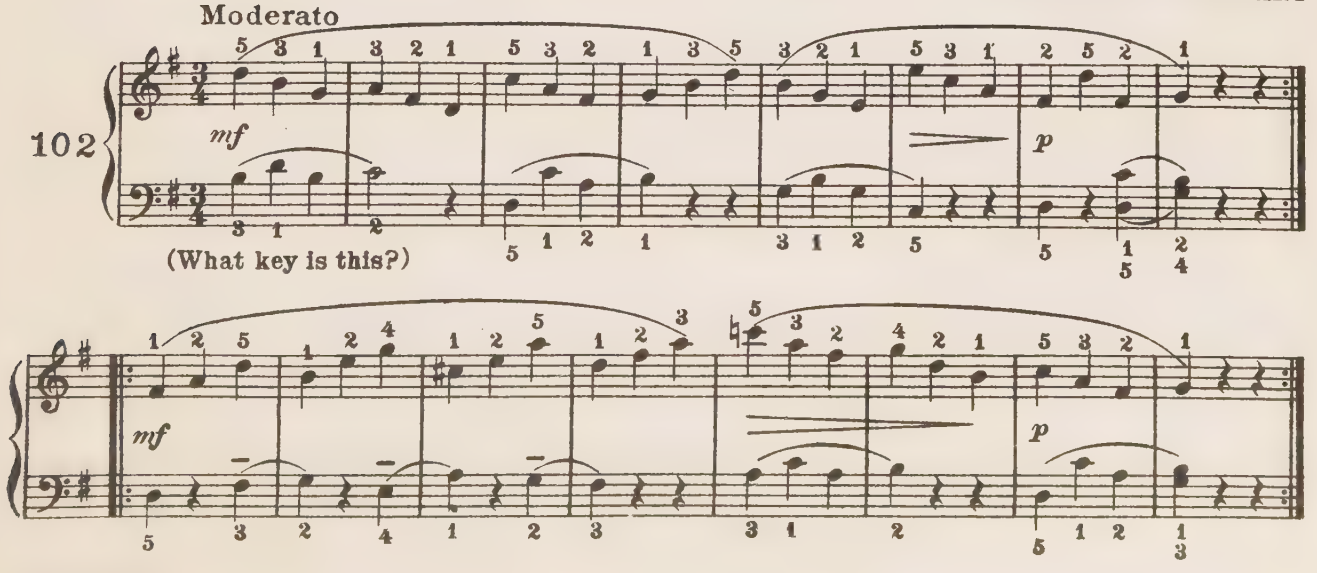
Allegretto



Two Little Voices

HEINRICH WOHLFAHRT

Moderato
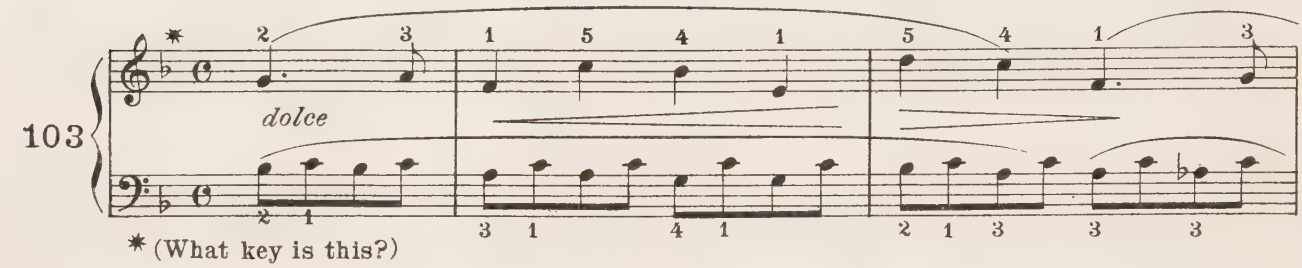


Little Song

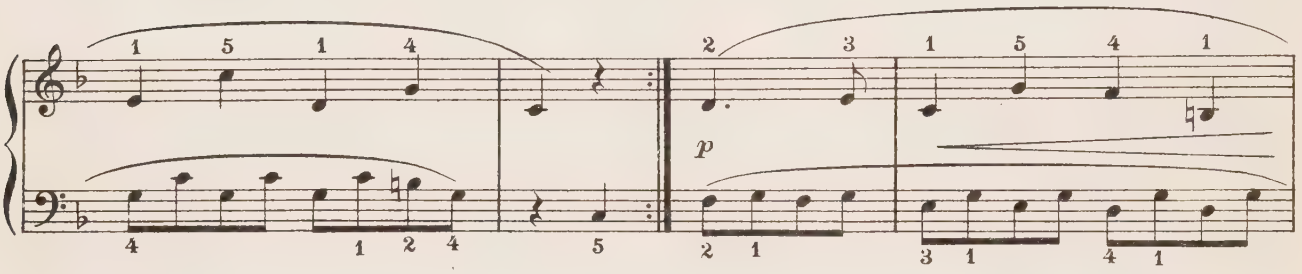
For Study of Phrasing (Slurs)
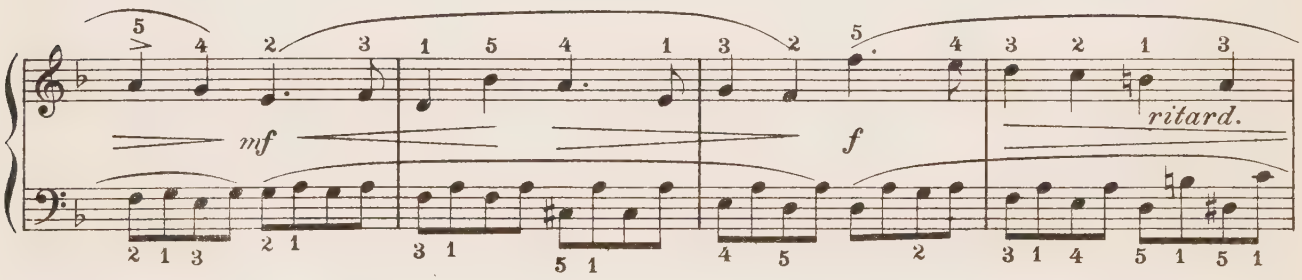
CARL REINECKE
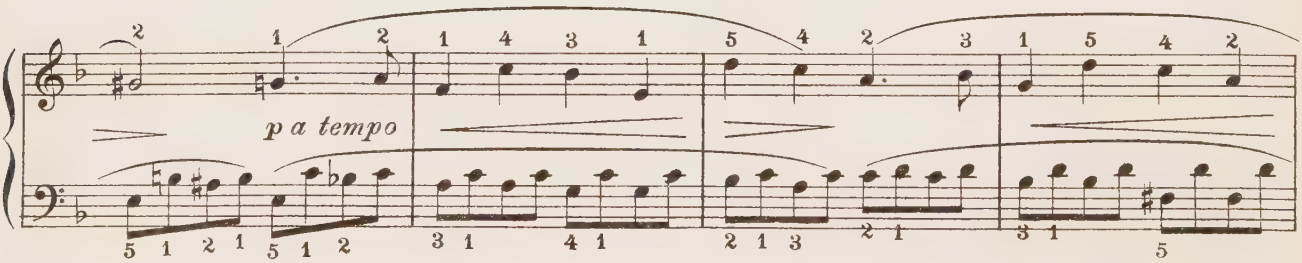
Andante con moto
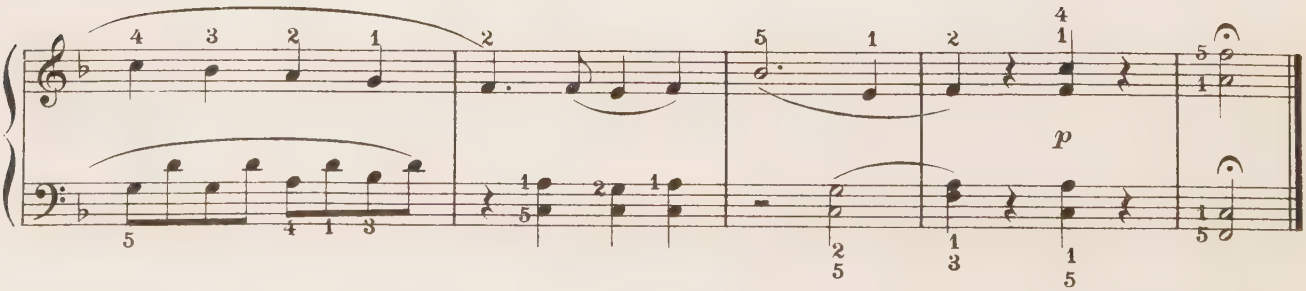


* (What key is this?)
Study the accidentals before practising the piece







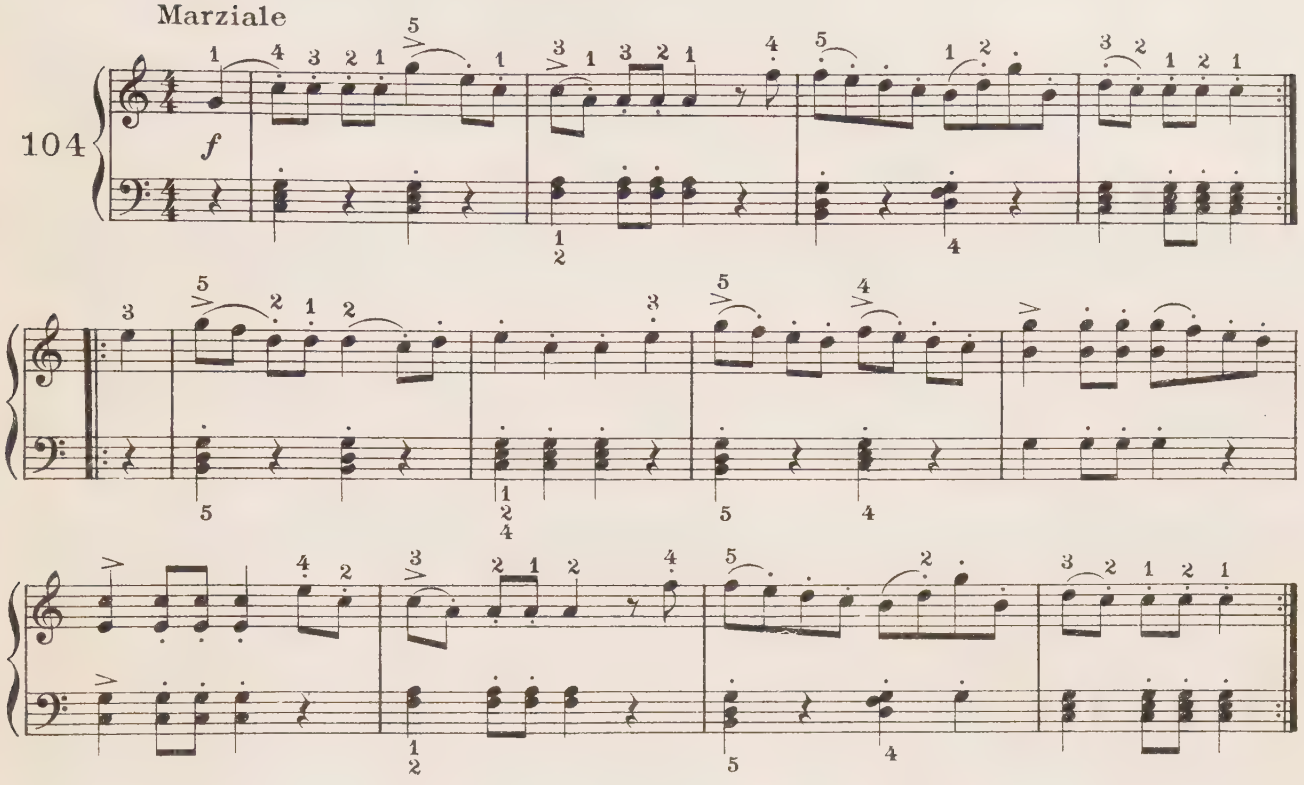


Song of the Hussars

For Practise in changing fingers on same key in Staccato playing

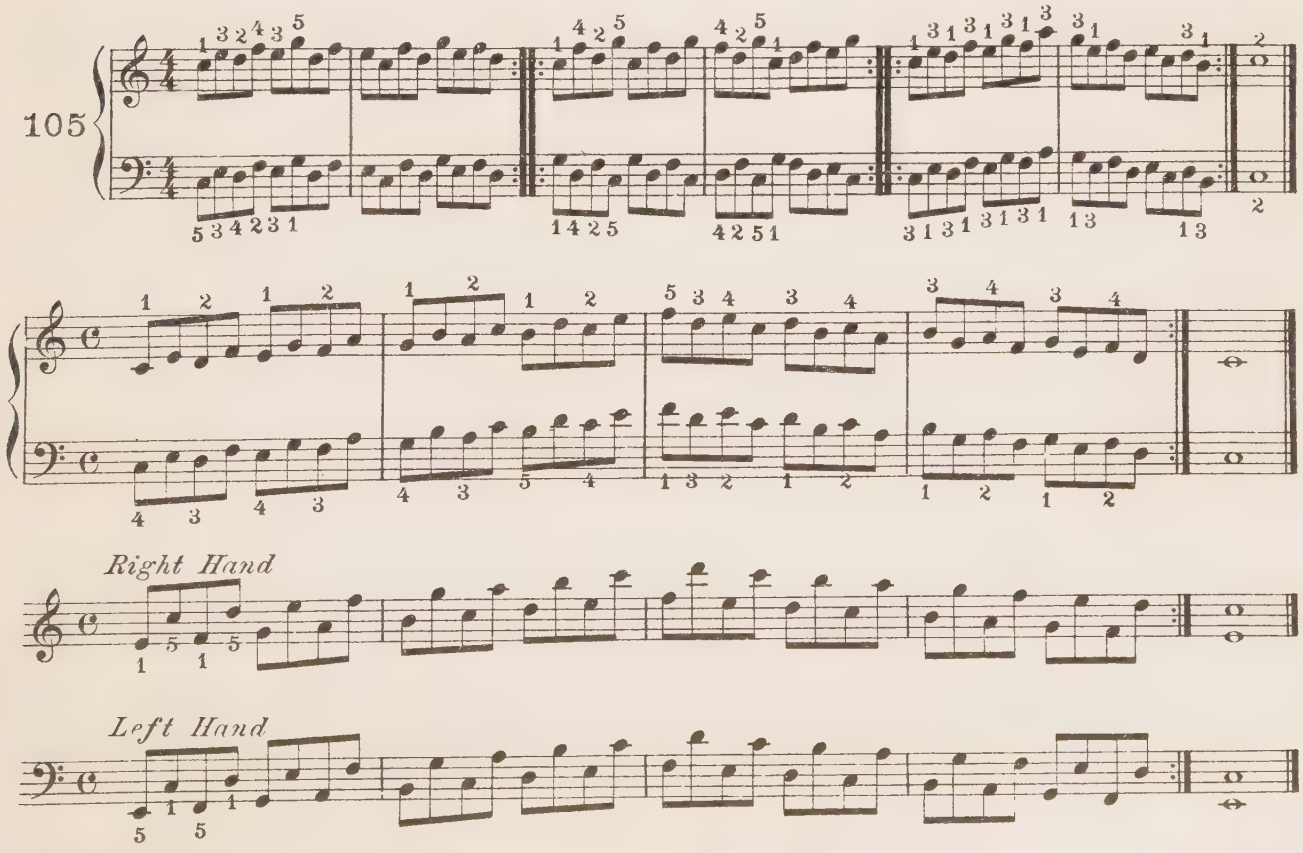
Marziale

104
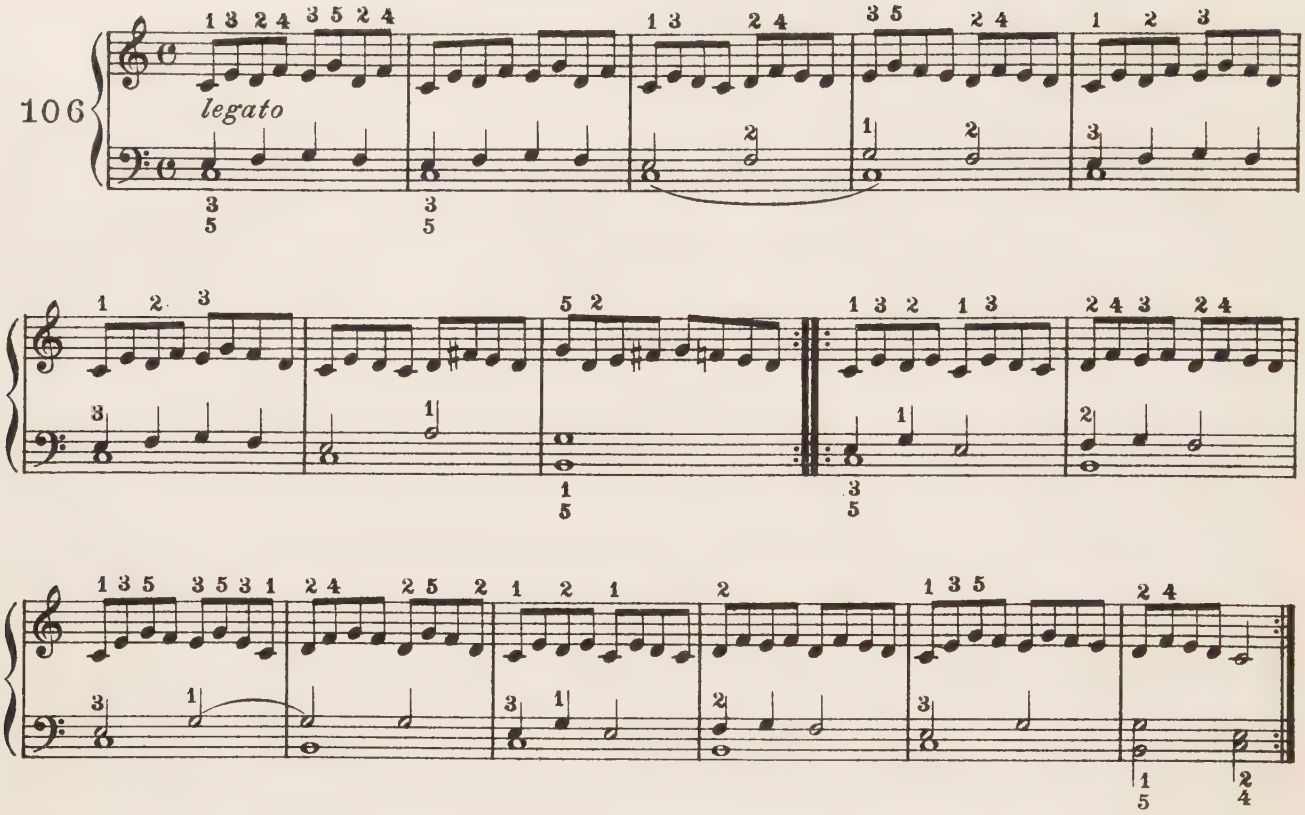


EXERCISES IN INTERVAL PLAYING

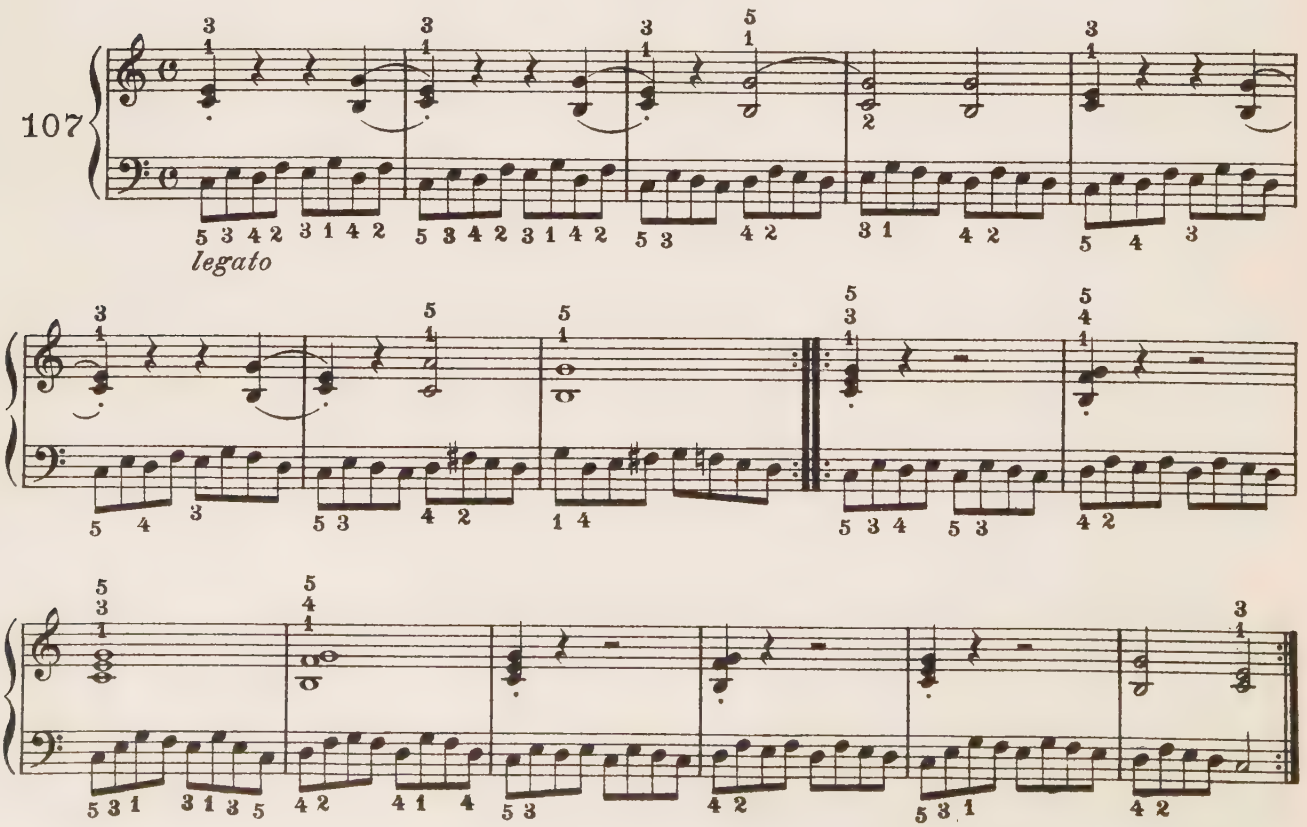
105



STUDY

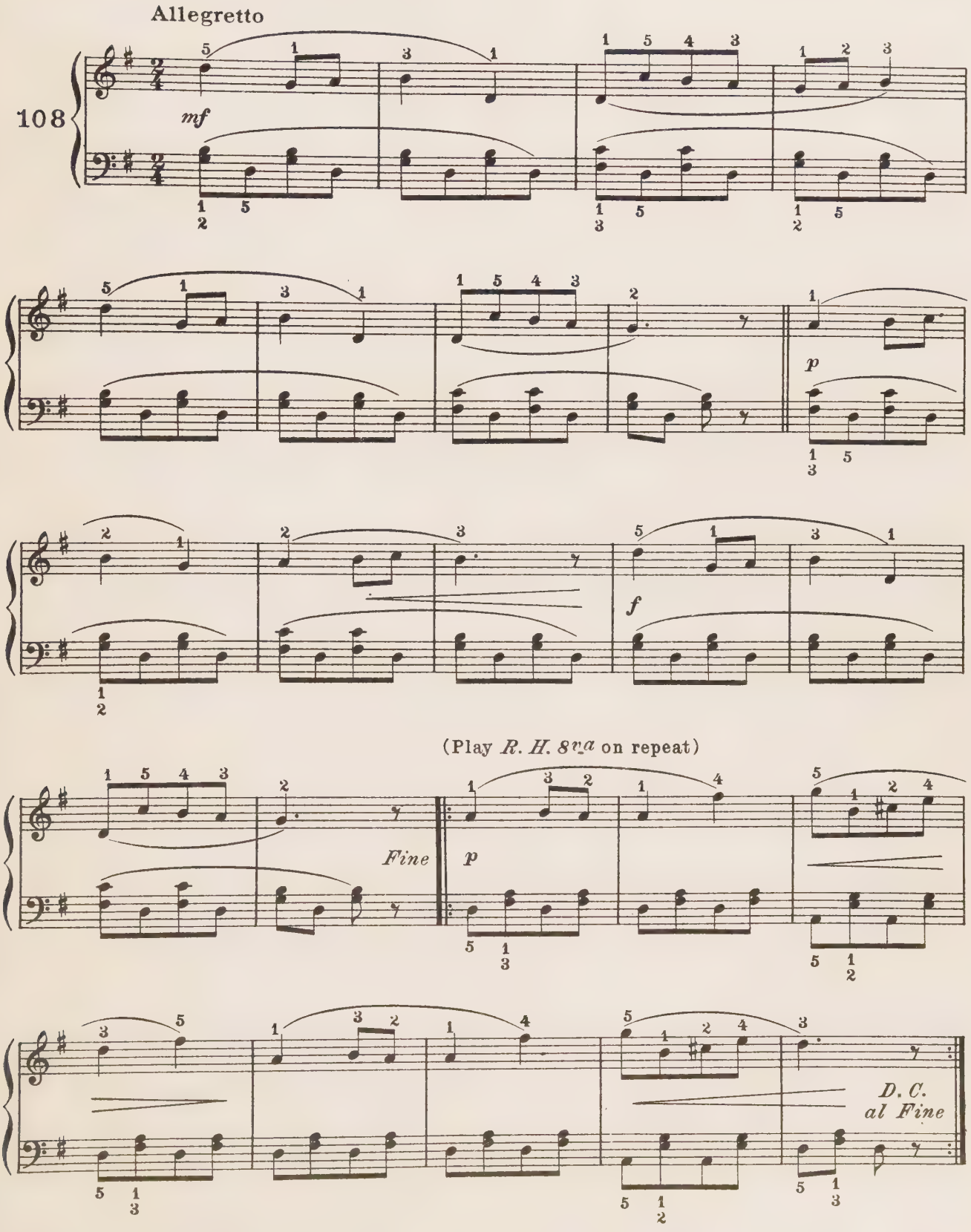


STUDY



The Sweet Violet

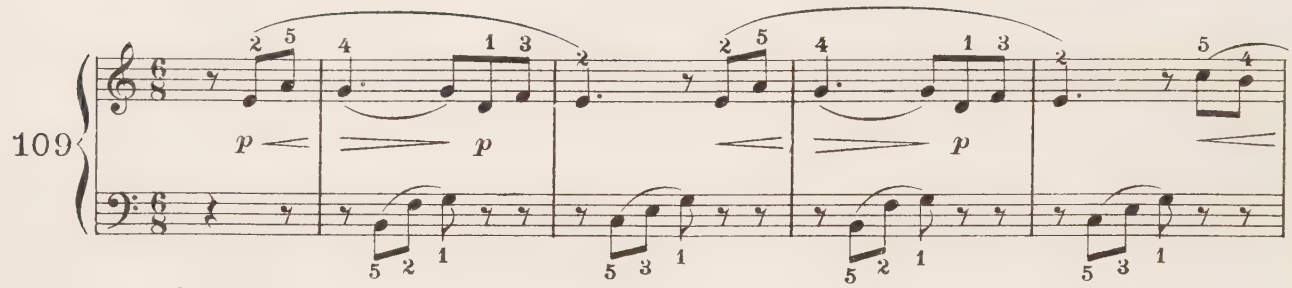
WILLIAM SMALLWOOD
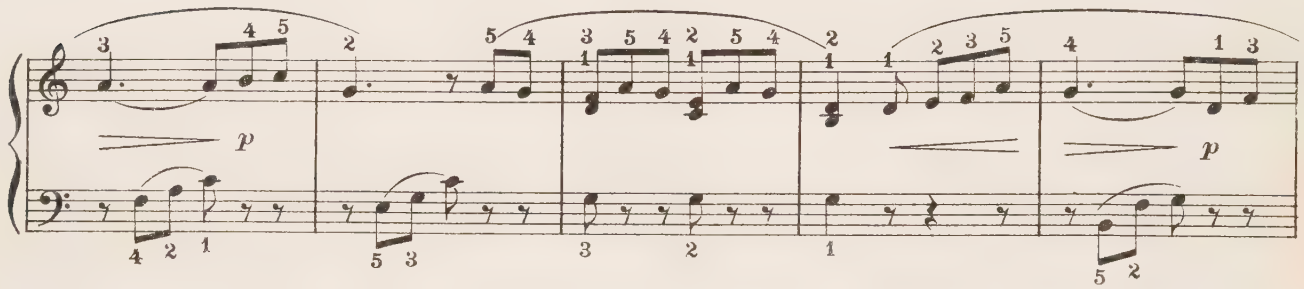


Swing Song
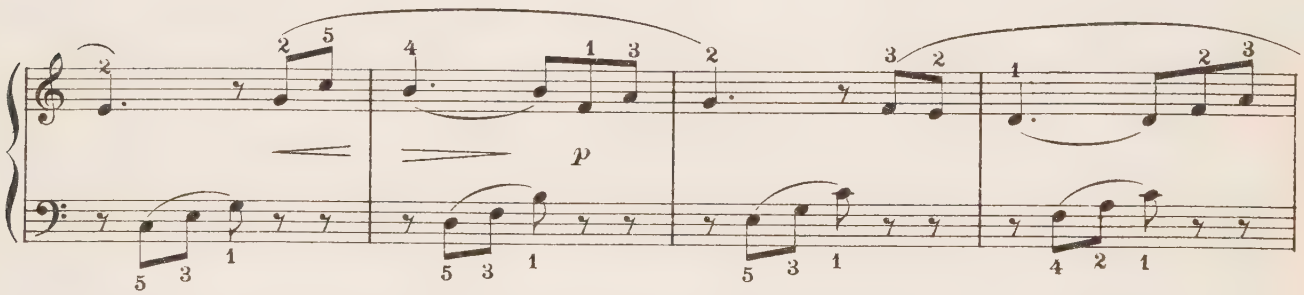
A. EHMANT
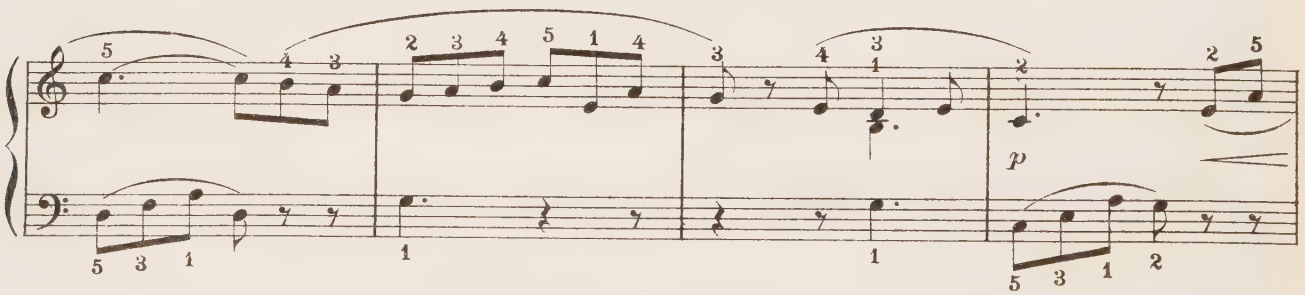
Con moto
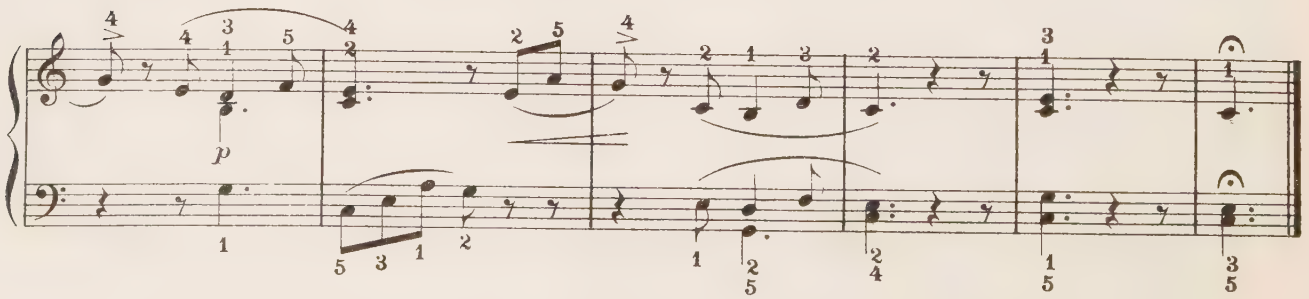


Strictly observe the rests and note values
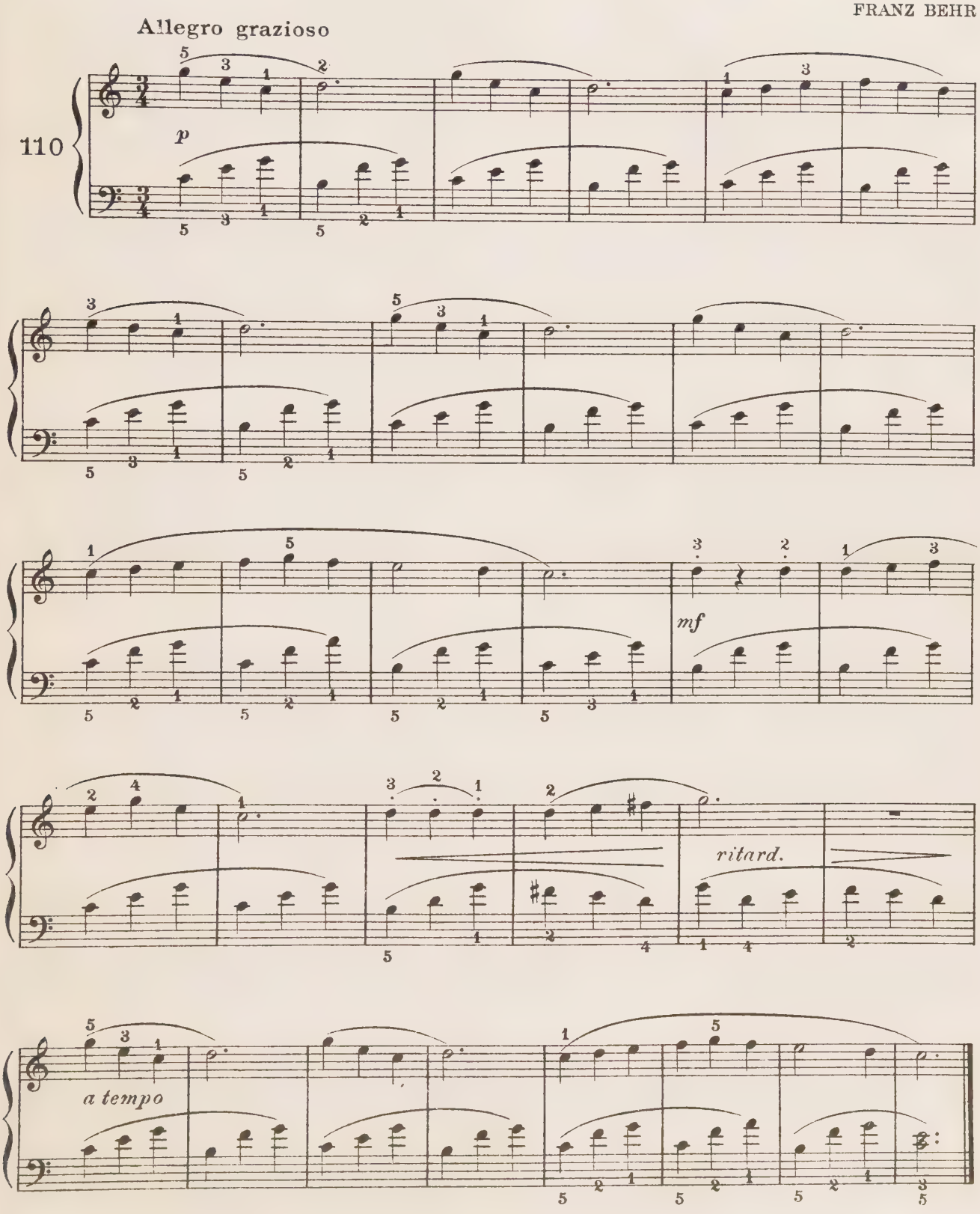








In slurs ending on 1st and 4th counts the last note is shortened unless it is a dotted note.

In the Month of May

For Reading the Higher Bass Notes

FRANZ BEHR
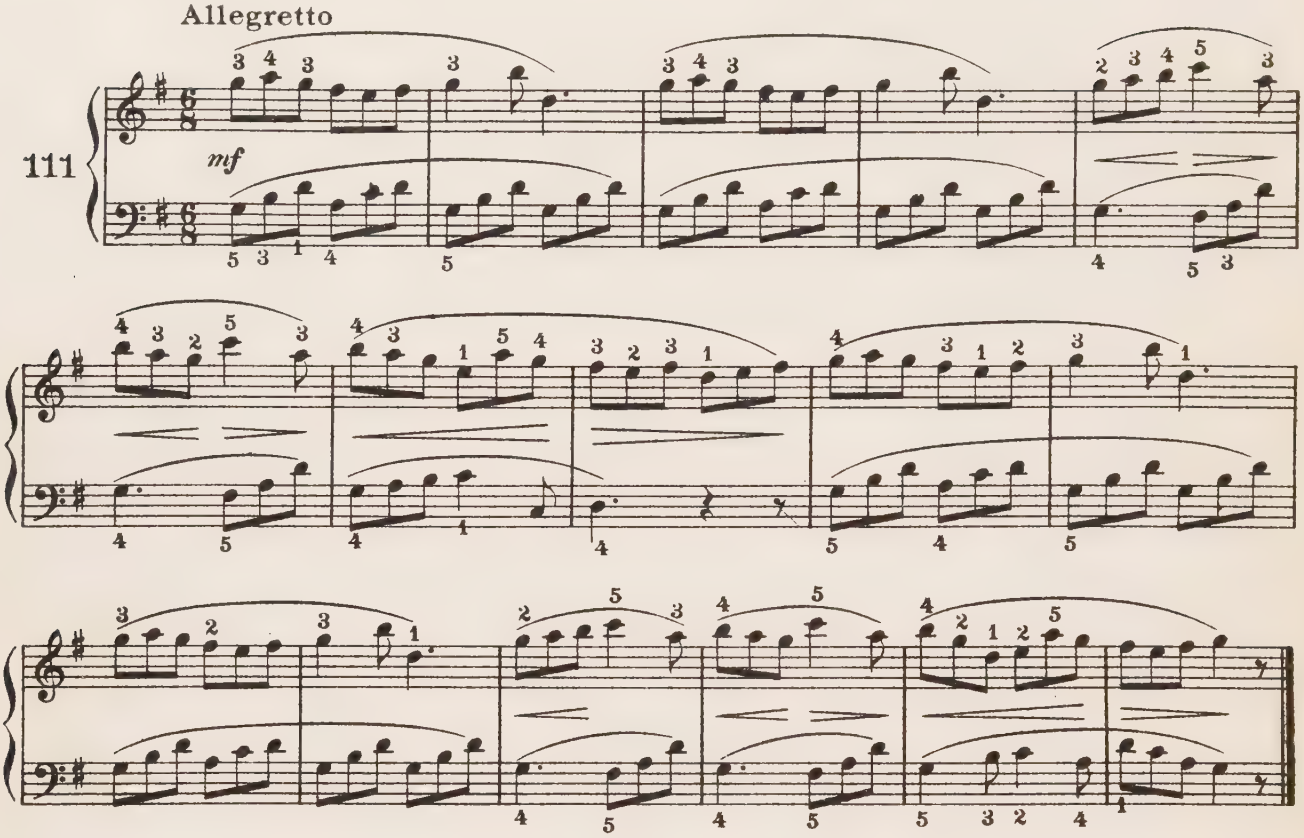


Study

For Independence and Speed

Continue practising for speed

Allegretto
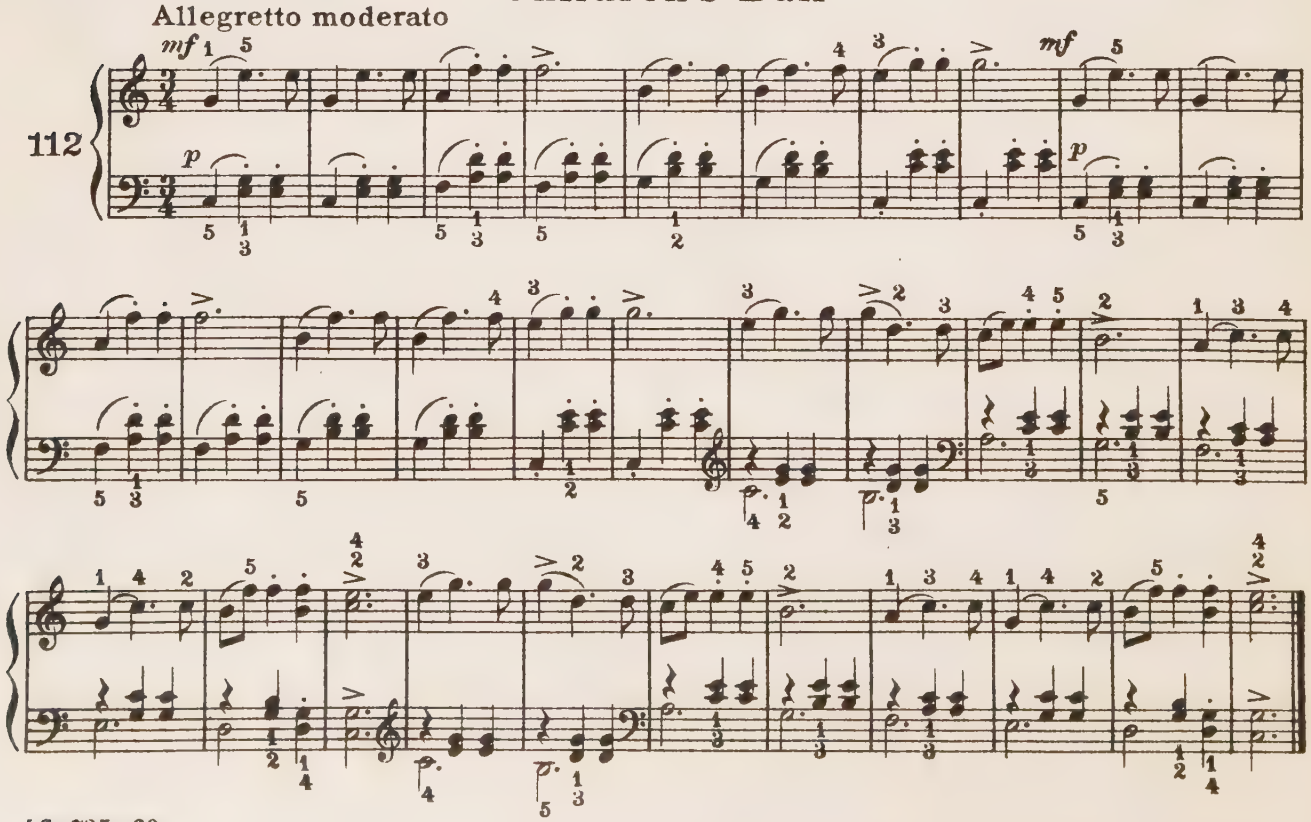
111



Children's Ball

Allegretto moderato

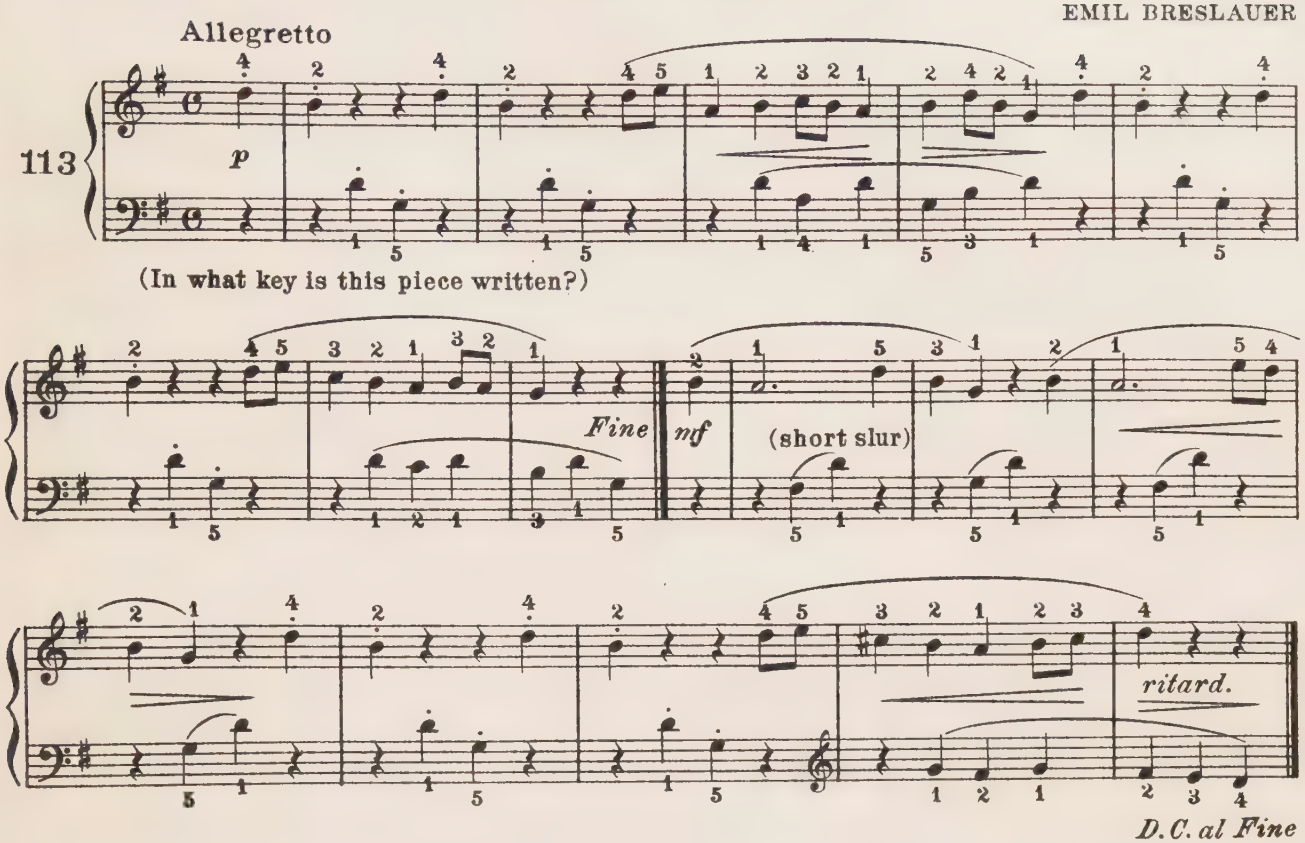
112



The Kuckoo

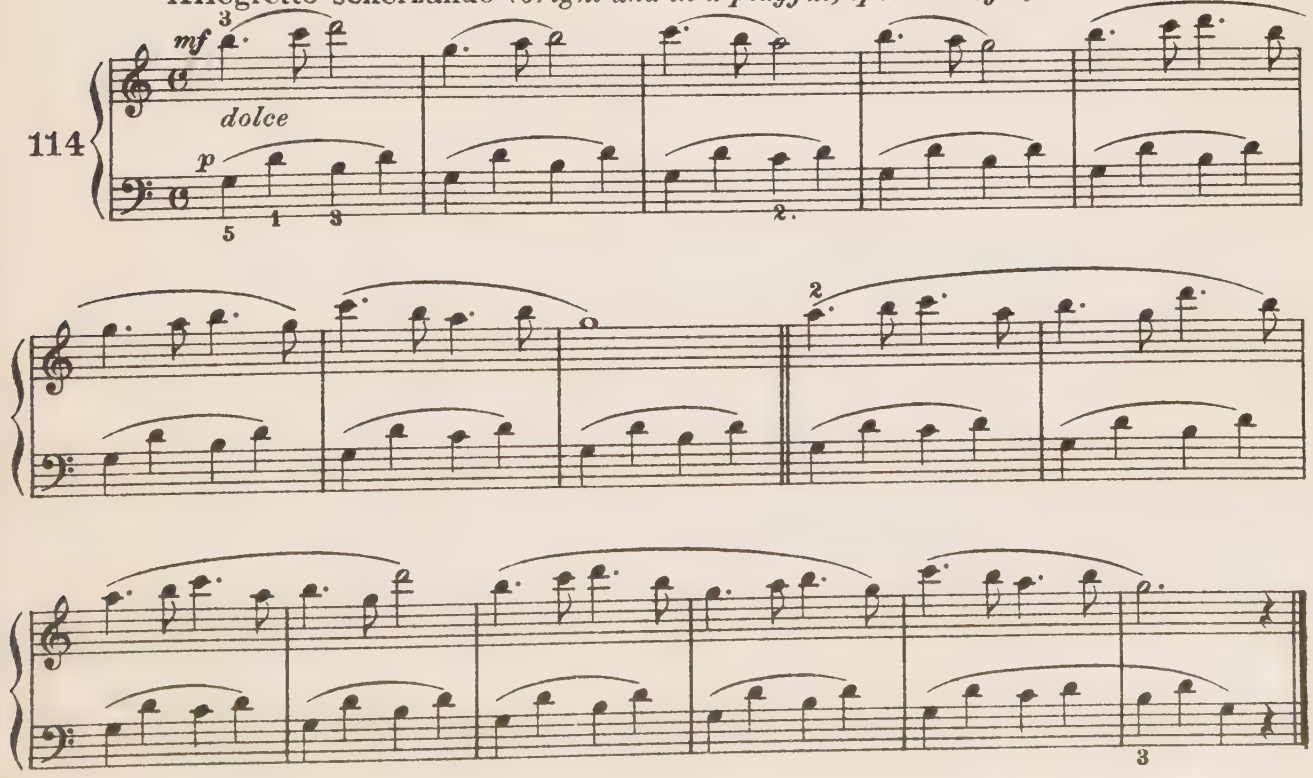
Staccato Study

EMIL BRESLAUER



Skipping Rope Dance

Allegretto scherzando *(bright and in a playful, sportive style)*
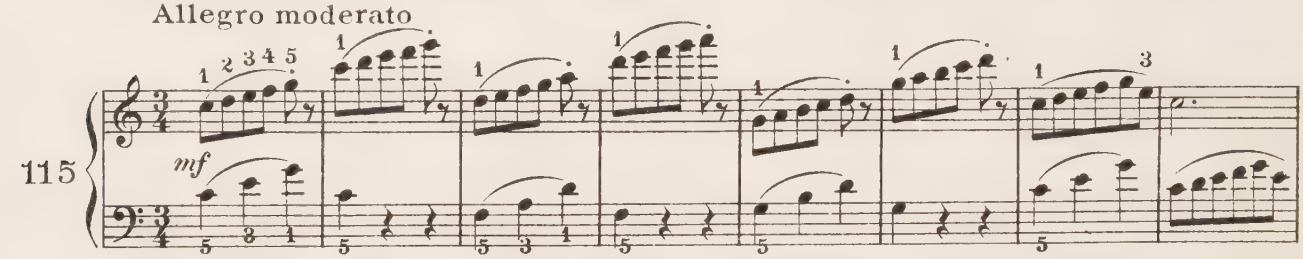


The Juggler

For Skill in Changing Keyboard Position
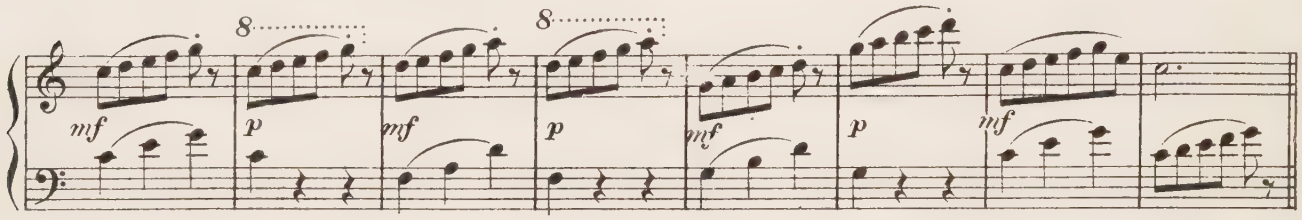
Continue practising until speed is acquired
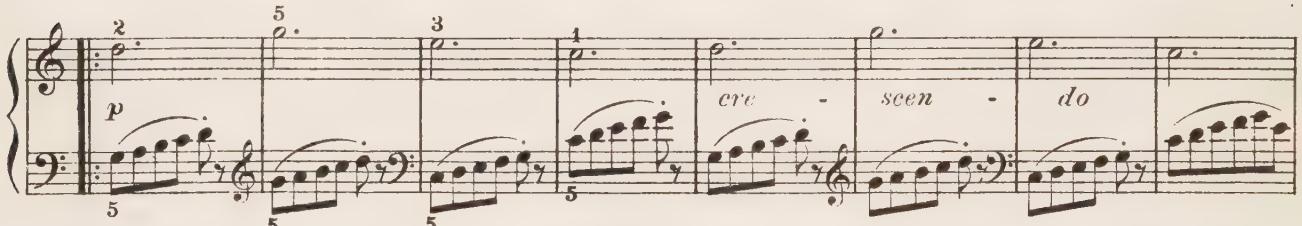
Allegro moderato
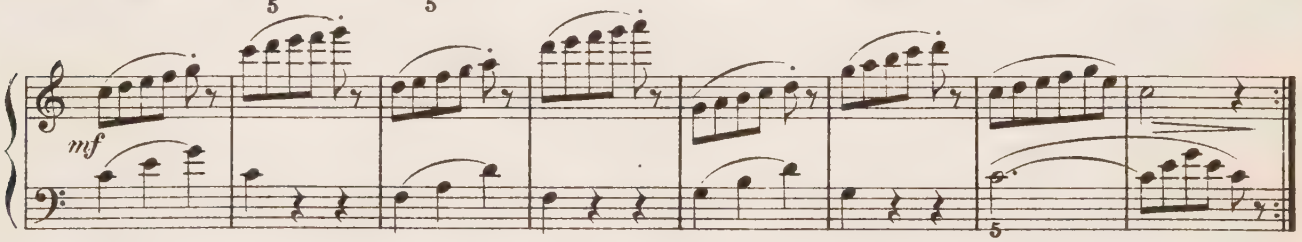
115



Observe slurs; remember what effect the staccato note has at end of slur and give the note the exact value indicated in first part of book.
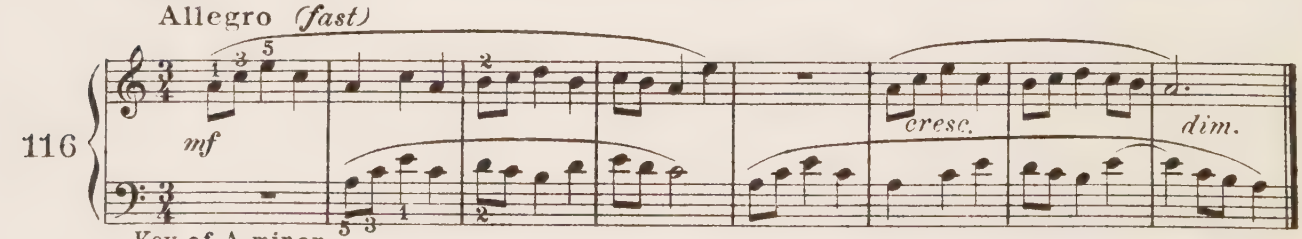






Study

Notice Change of Clefs in L. H.

Practise for speed

Allegro *(fast)*

116

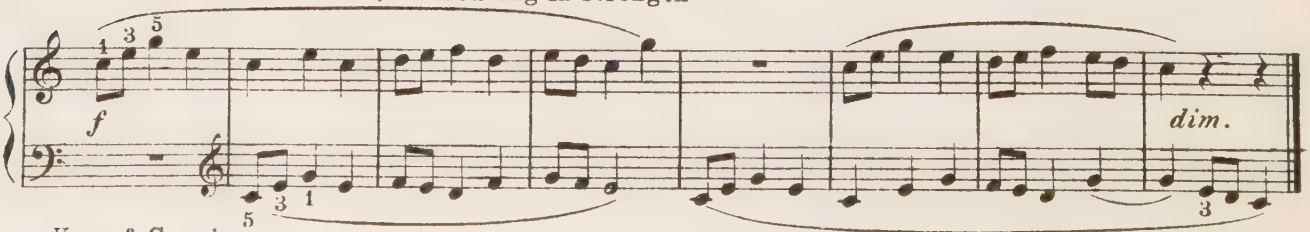


Key of A minor

Fine

cresc. (crescendo) Increasing in strength

dim. (diminuendo) Decreasing in strength



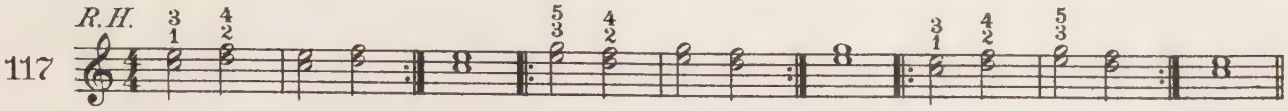
Key of C major

D. C. al Fine

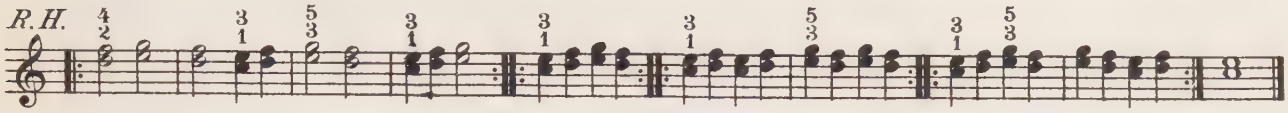
48-735-60

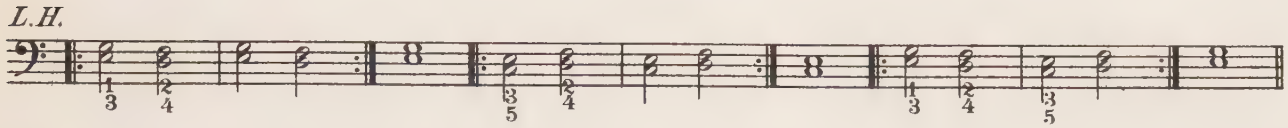
EXERCISES IN MOVING LEGATO DOUBLE NOTES (THIRDS)
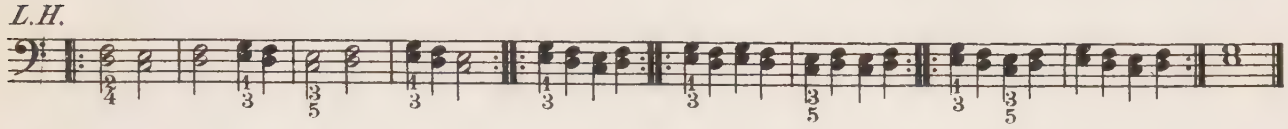
117



Play the notes exactly together



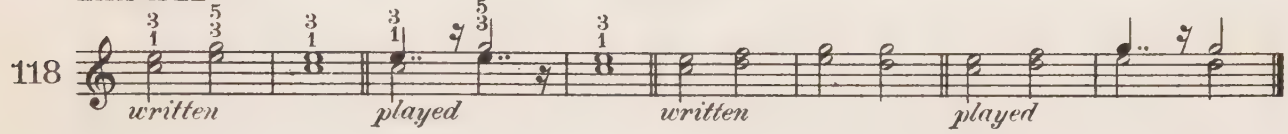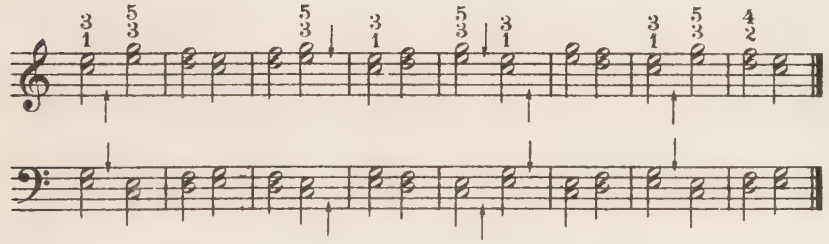




If one of the notes is repeated in the next "Third" the finger must be released just before it is time to play

EXAMPLE

118
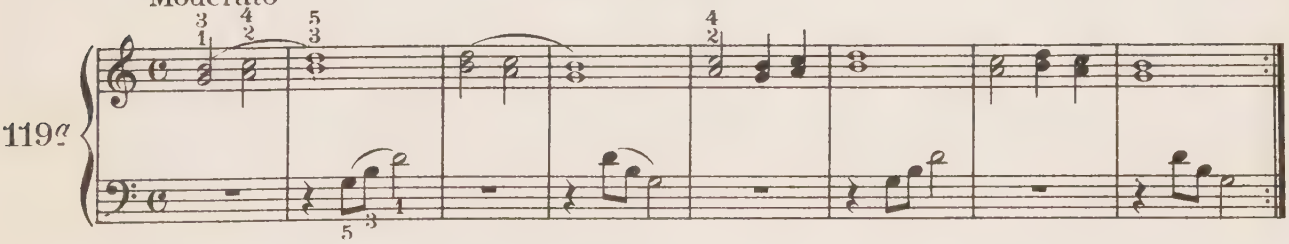




Practise continually until this point is thoroughly mastered; it is the basis of all legato playing in double notes.
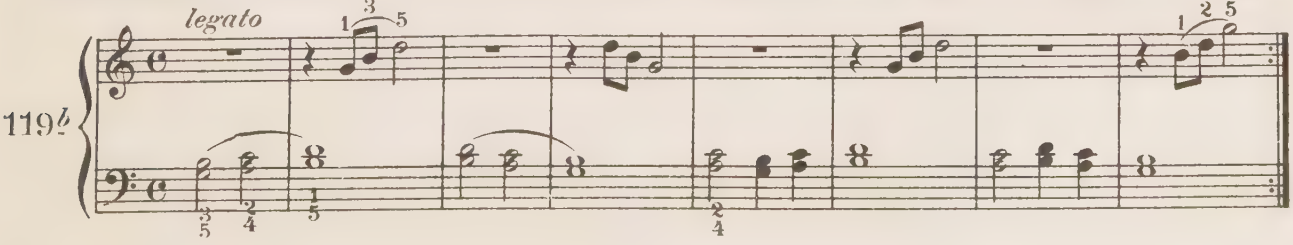
STUDIES

Moderato

119a

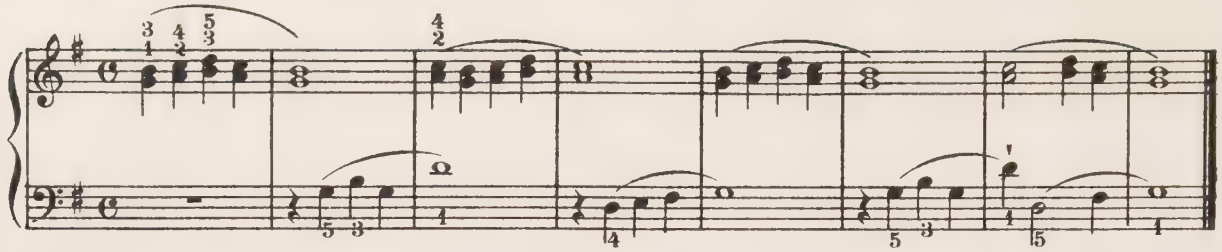


The pupil must be careful to strike the two notes of the thirds precisely together and play strictly legato.
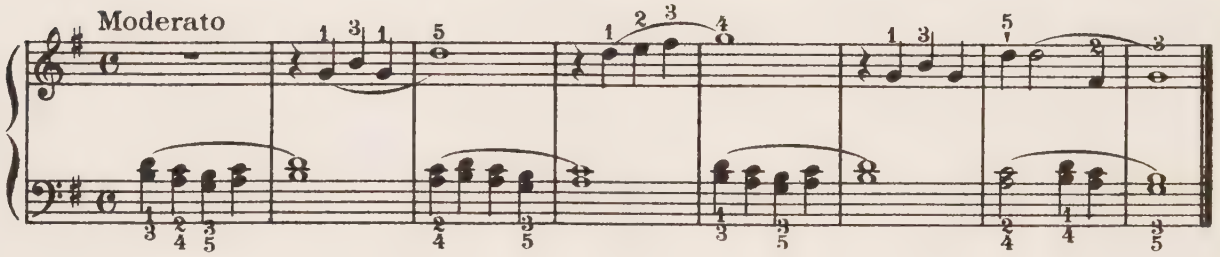


119b

120 Moderato
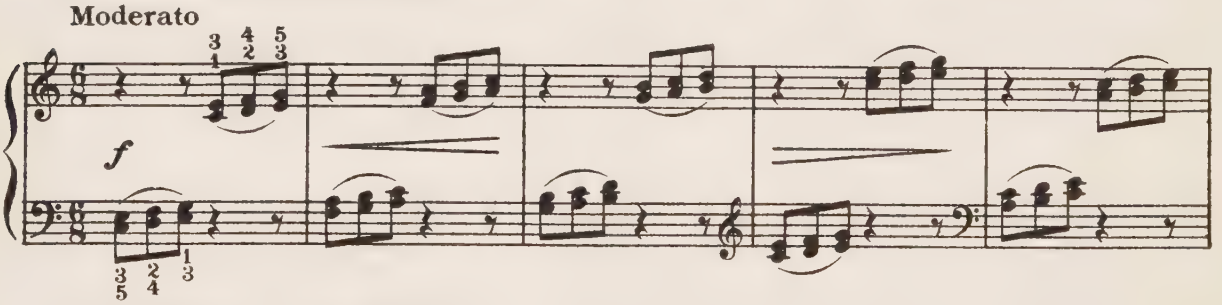


121 Moderato
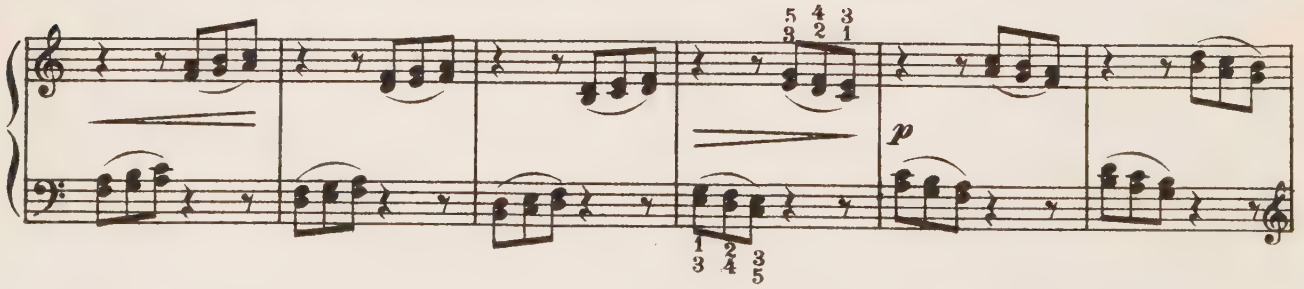


STUDY
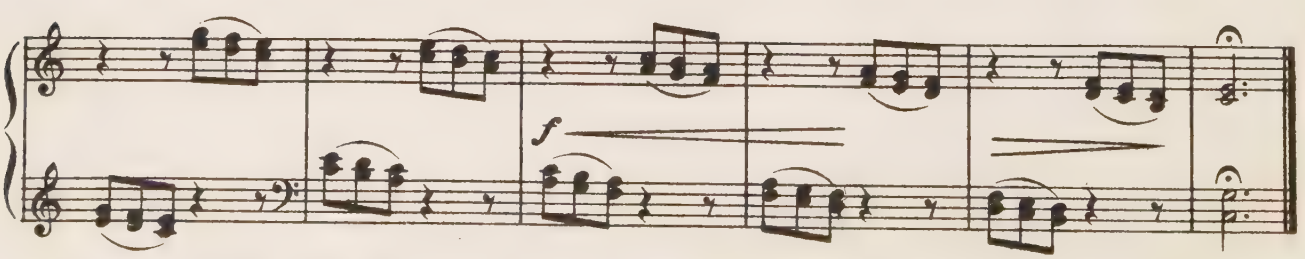
Practise very slowly and carefully

122 Moderato



Avoid straining or hand assistance





Continue practising this study until control and skill are attained

50-735-60

GRACE NOTES

There are two kinds of grace notes, the short grace note, or acciaccatura, and the long grace note, or appoggiatura.

The grace note is indicated by a very small note.
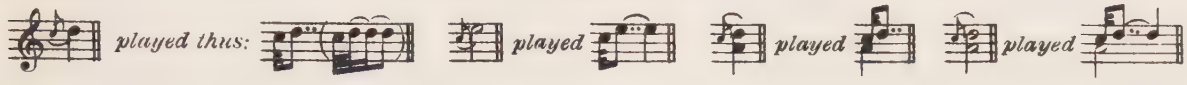
Short grace notes have an oblique dash throught the tail of the note stem, whereas long grace notes are written without this dash.

Long grace notes are generally given their face value.

Short grace notes are quickly crushed into the following note.

EXAMPLES

Short grace note.



Long grace note.

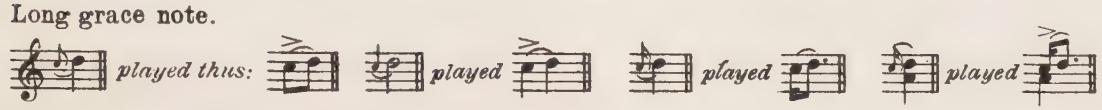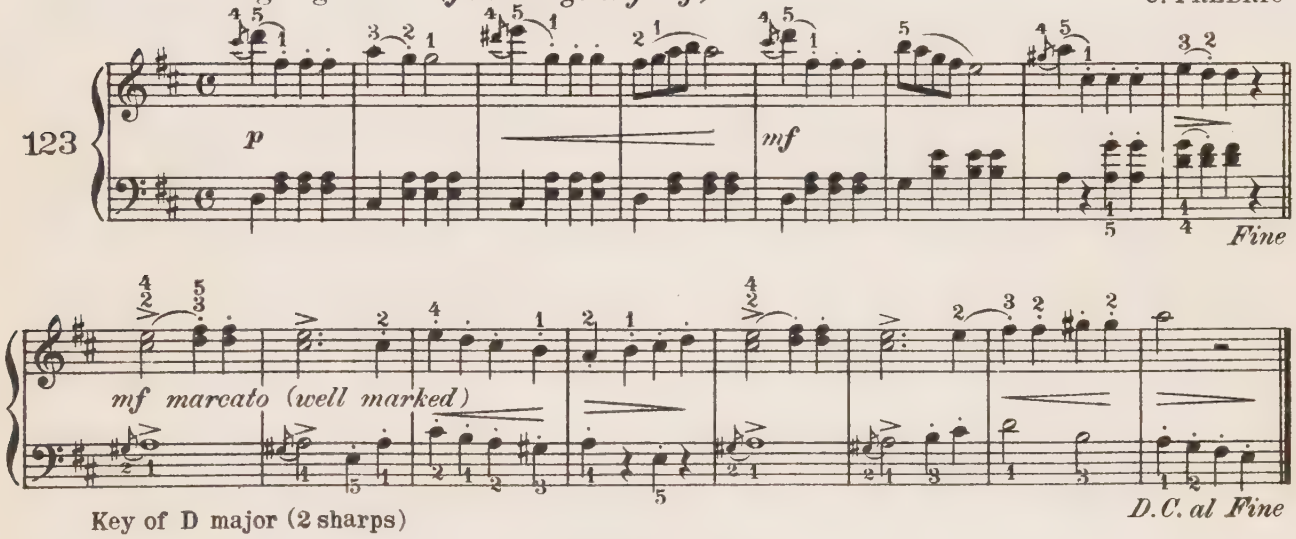


Figure out these values and apply them hereafter when grace notes occur.

Dolly's Polka

Allegro grazioso *(fast and gracefully)* C. FREDRIC

123

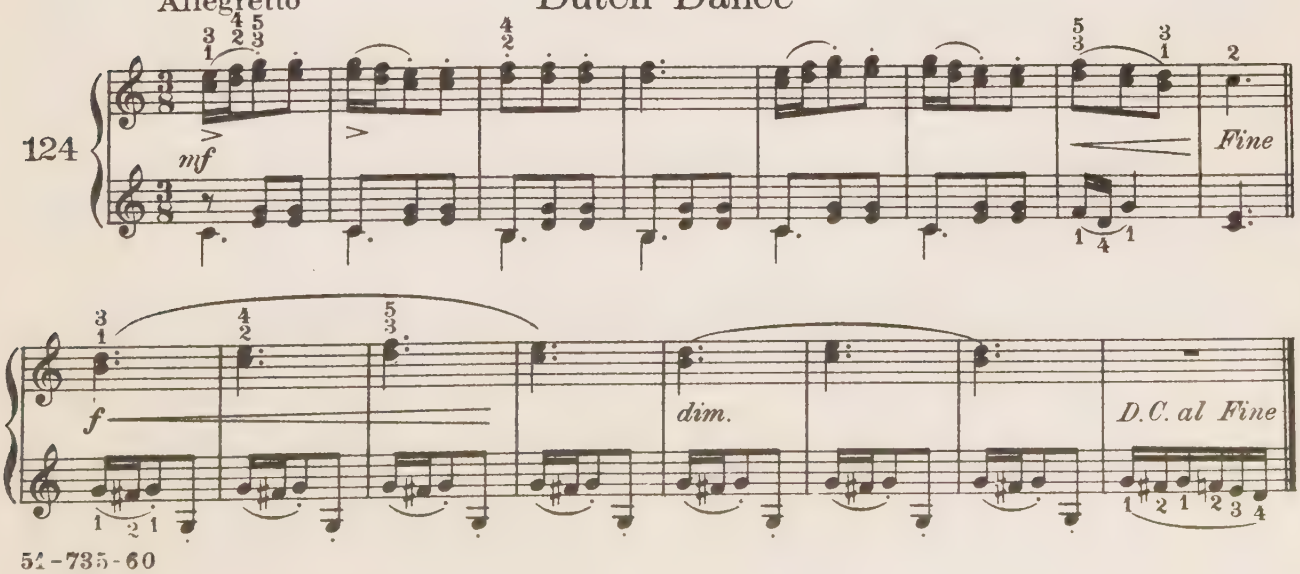


Key of D major (2 sharps)

Dutch Dance

Allegretto

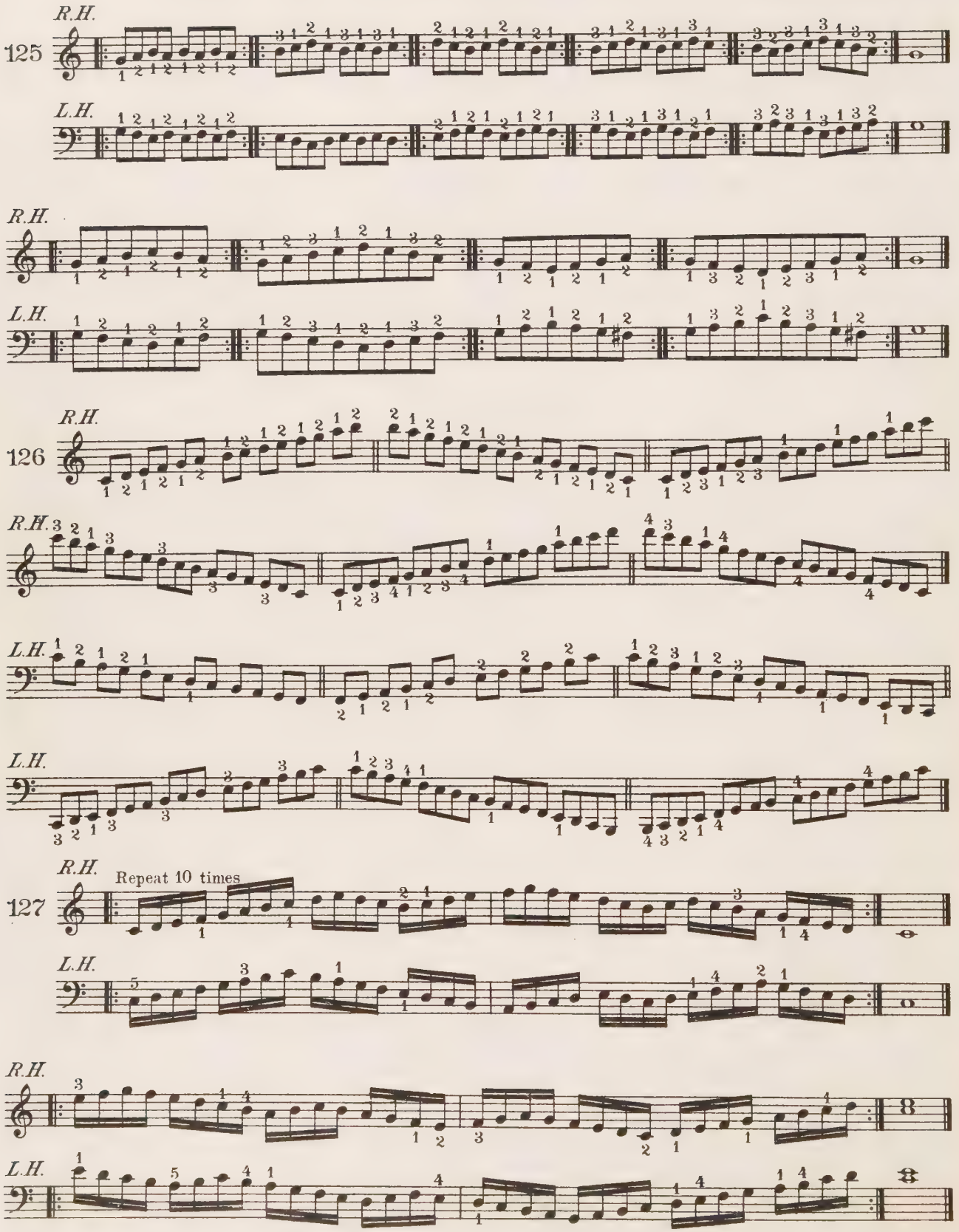
124



The Practise of the Scale

EXERCISES

For passing the thumb under
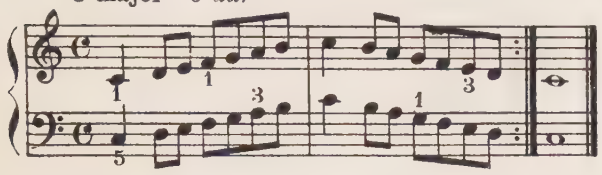


MAJOR AND MINOR SCALES
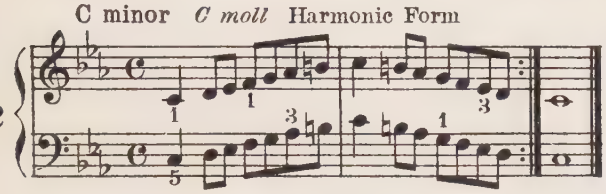
Arranged in the order of key circle progression and for the comparison of Major and Minor of same name.

Practise very slowly (hands separate at first) and do not try a new scale until the old one is thoroughly learned and can be played with fluency and sureness. Continue daily practice of scales through this entire volume.
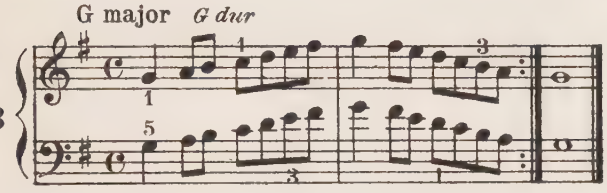
1 C major *C dur*
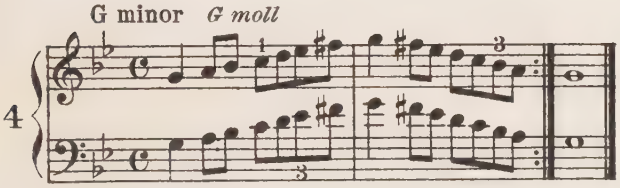


2 C minor *C moll* Harmonic Form
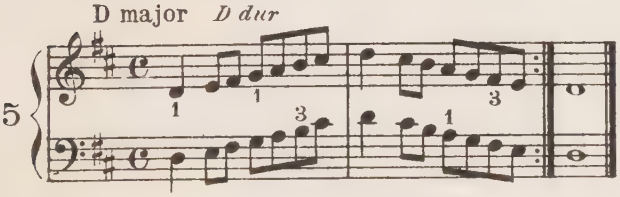


3 G major *G dur*



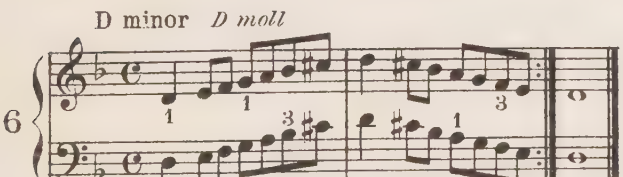
4 G minor *G moll*



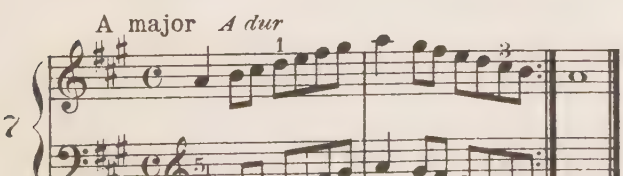
5 D major *D dur*
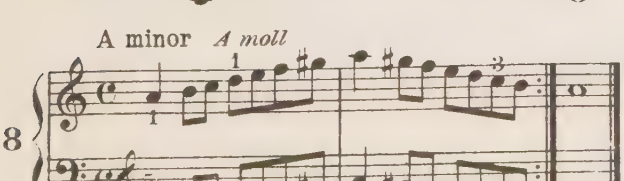


6 D minor *D moll*
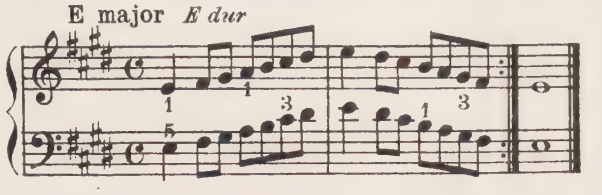


7 A major *A dur*
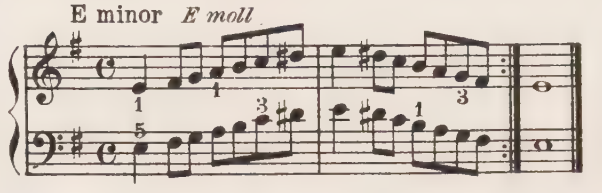


8 A minor *A moll*
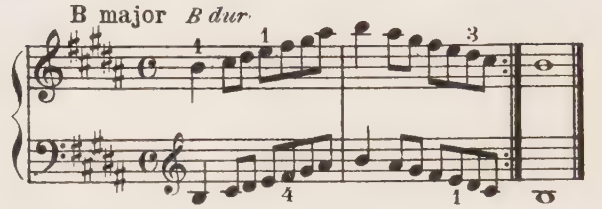


9 E major *E dur*
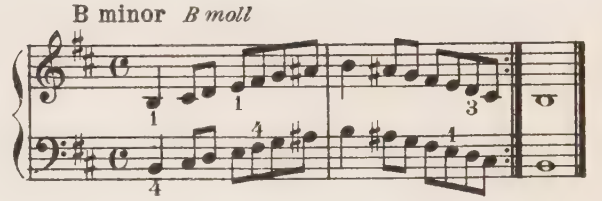


10 E minor *E moll*
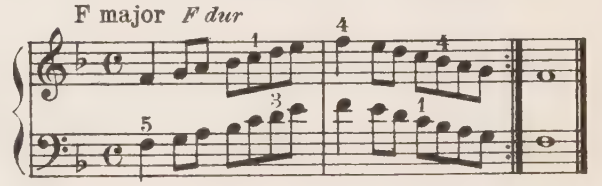


11 B major *B dur*
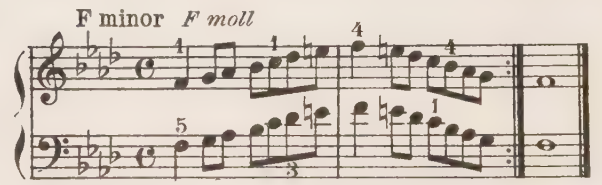


12 B minor *B moll*
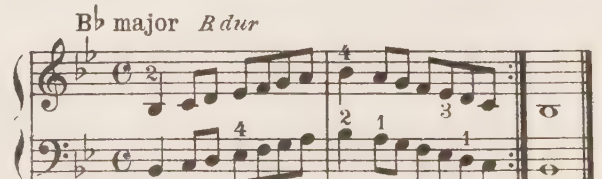


13 F major *F dur*



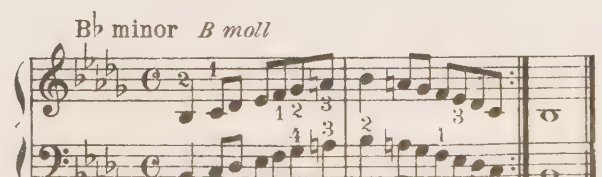
14 F minor *F moll*
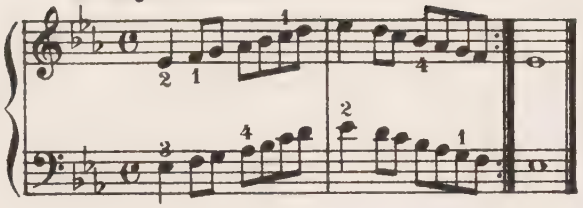


15 B♭ major *B dur*
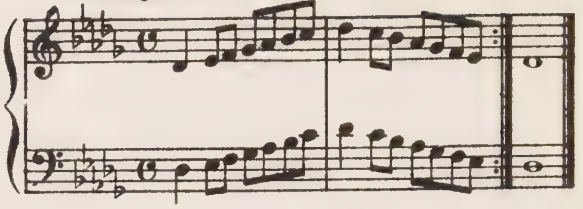


16 B♭ minor *B moll*



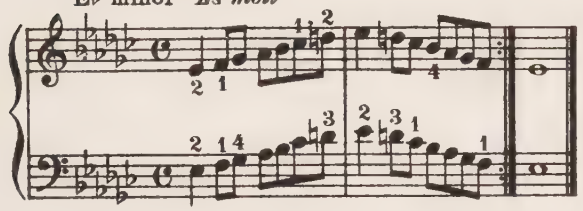
17 E♭ major *Es dur*



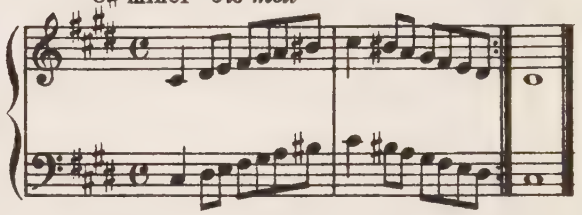
21 D♭ major *Des dur*
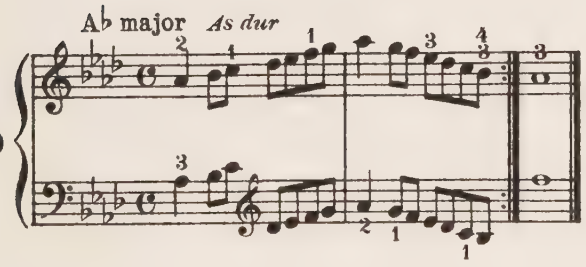


18 E♭ minor *Es moll*
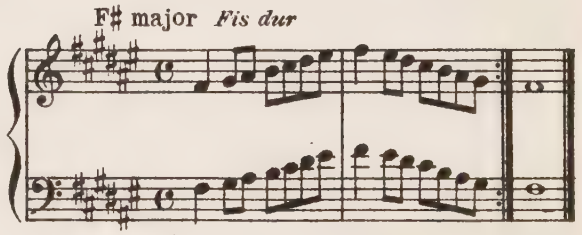


22 C♯ minor *Cis moll*



19 A♭ major *As dur*
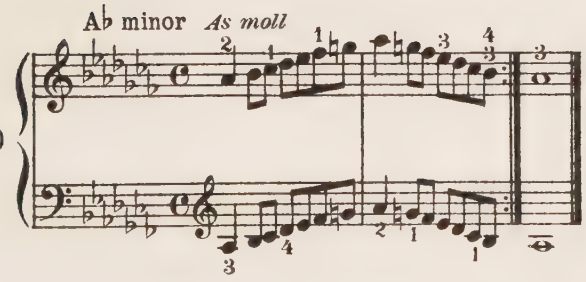


23 F♯ major *Fis dur*
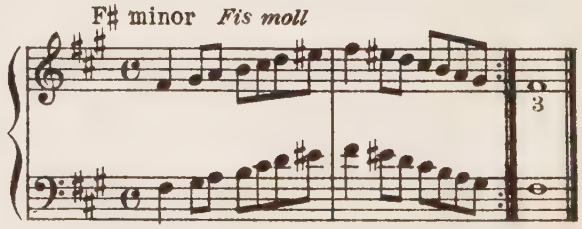


Scale of G♭, six flats, is played upon the same keys as F♯ major.

20 A♭ minor *As moll*

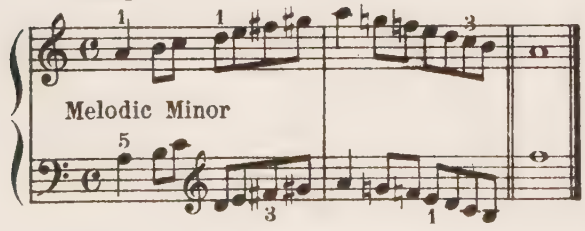


24 F♯ minor *Fis moll*

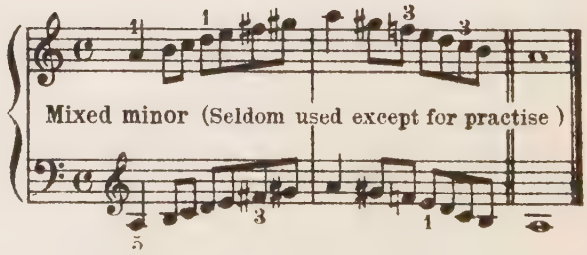


Besides the preceding Minor Scales the two following kinds are used.

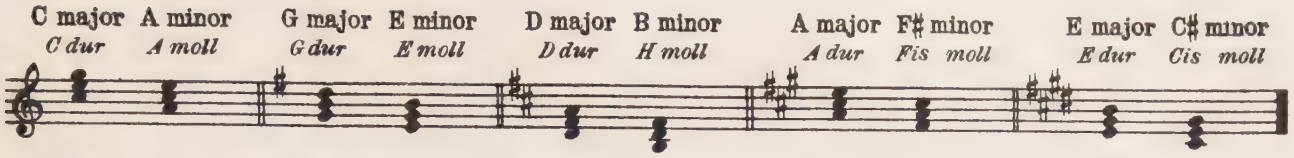
1 Melodic Minor



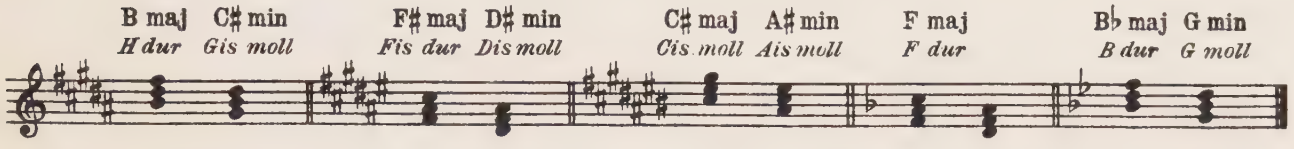
2 Mixed minor (Seldom used except for practise)

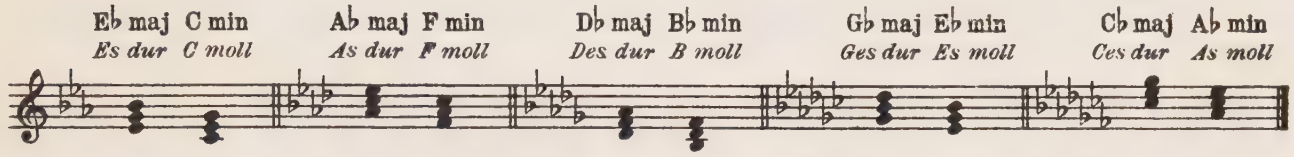


SUCCESSION OF ALL THE KEYS AND THEIR RELATIONSHIP



These are the Tonic (key note) Chords, built on the degree of the Scale
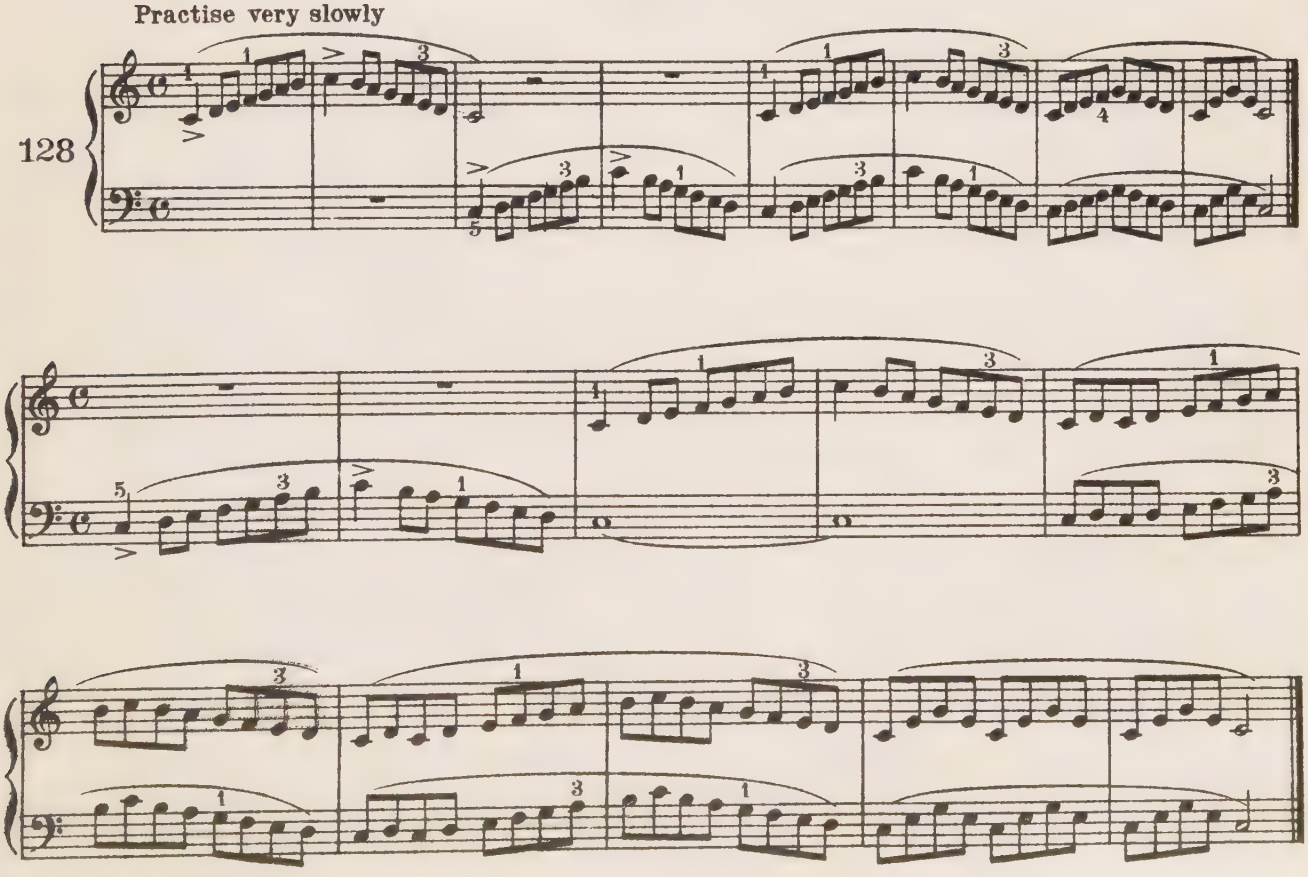




Scales having some key signature belong to the same tonal family, so to speak, and are therefore related. A minor is the relative minor of C major, but it is not the Scale of C minor. C major is the relative major of A minor etc. Gradually learn these relations, but do not start too soon. Learn the "key note" scales first beyond a possibility of a doubt.

STUDY

Practise very slowly
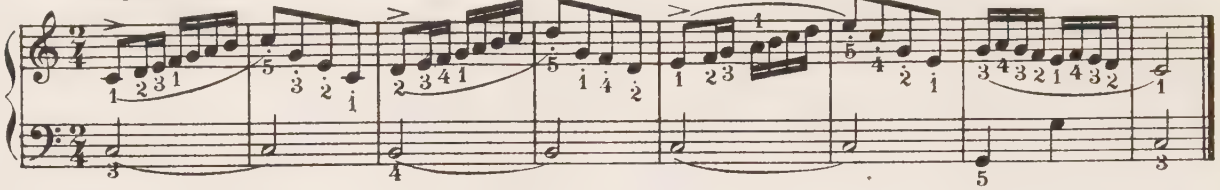


STUDIES IN SCALE AND ARPEGGIO PASSAGES
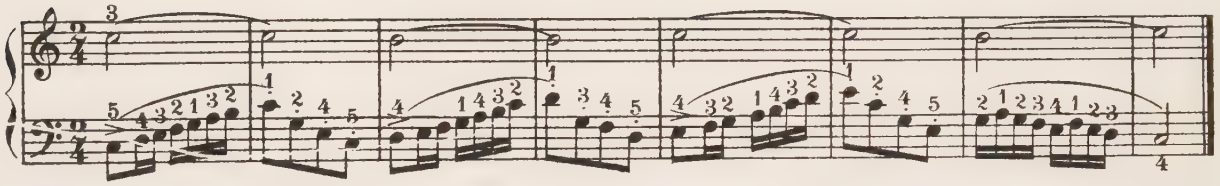
Change these studies to G major, name and think the notes in that key before practising. Also to D major. This is called transposition.

Repeat 6 times

129*a*



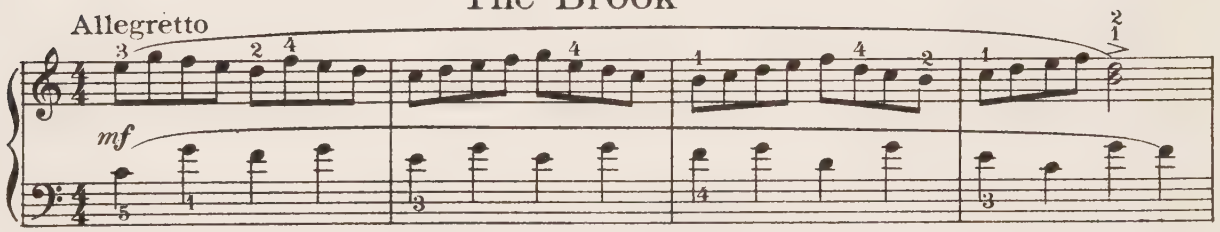
129*b*
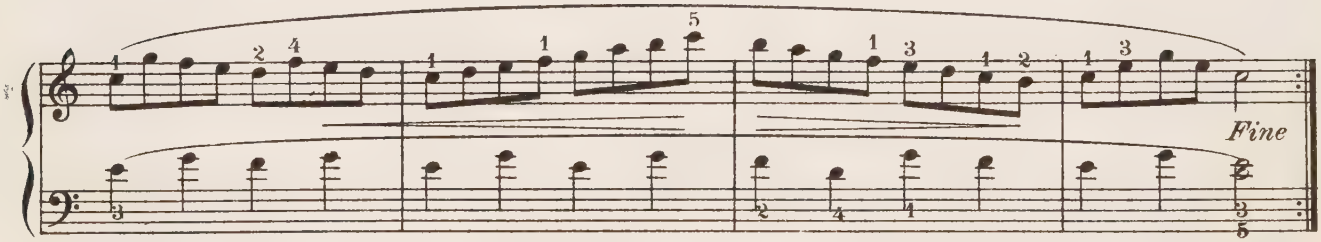


The Brook
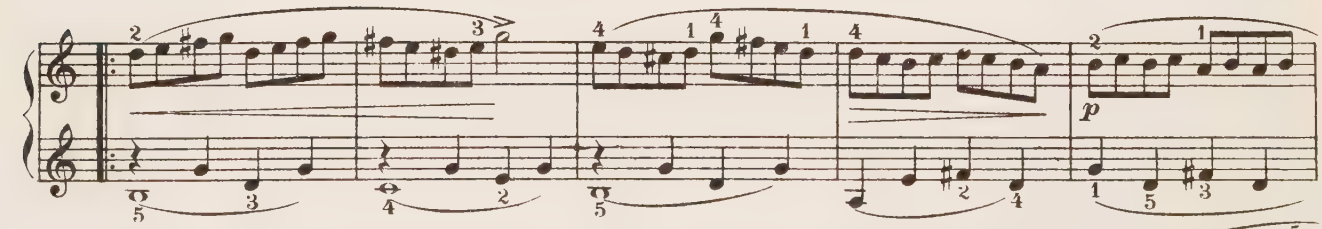
Allegretto
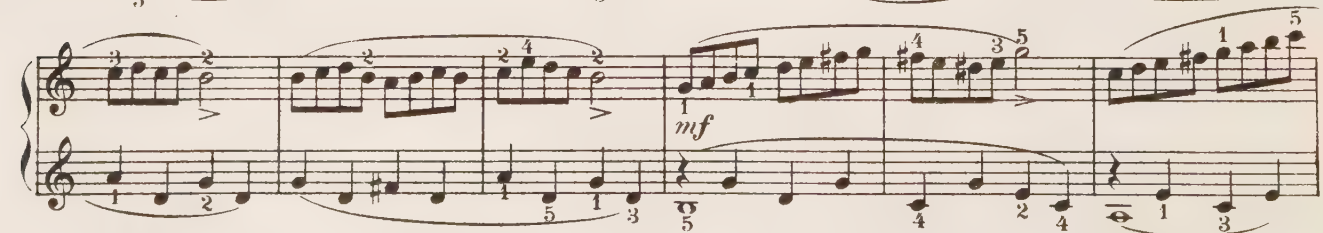
130

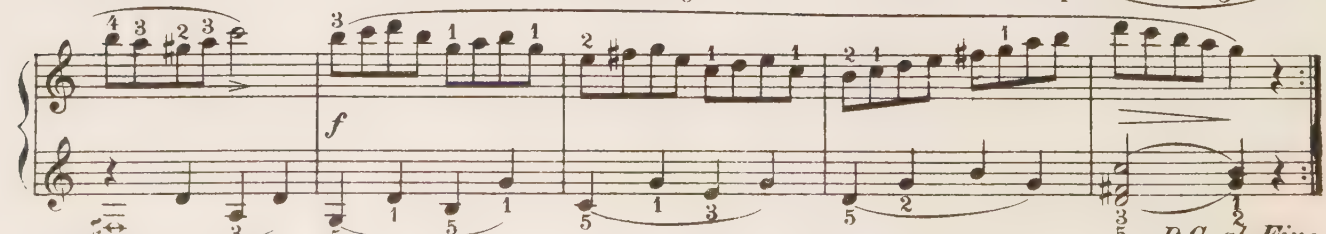


Notice changeof clef for same position









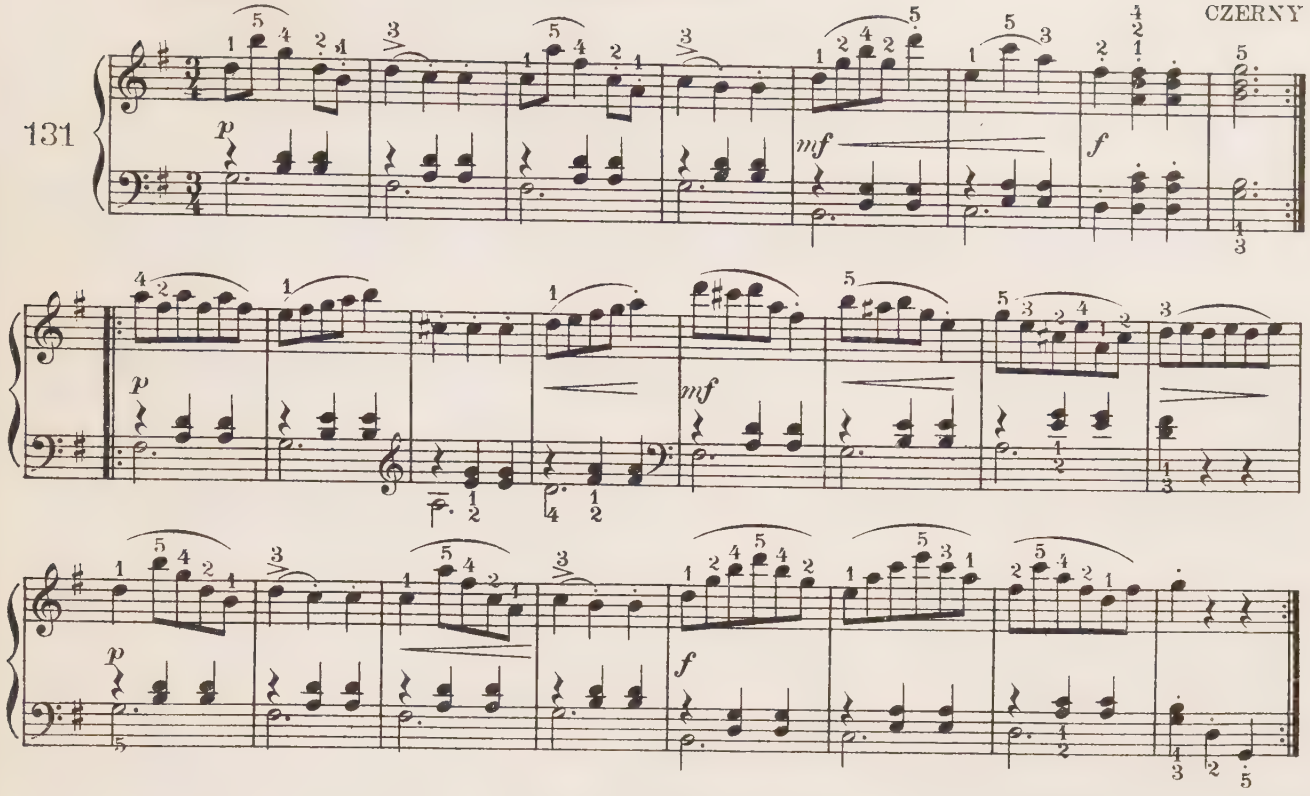
53-735-60

Mazurka

Moderato

CZERNY

131

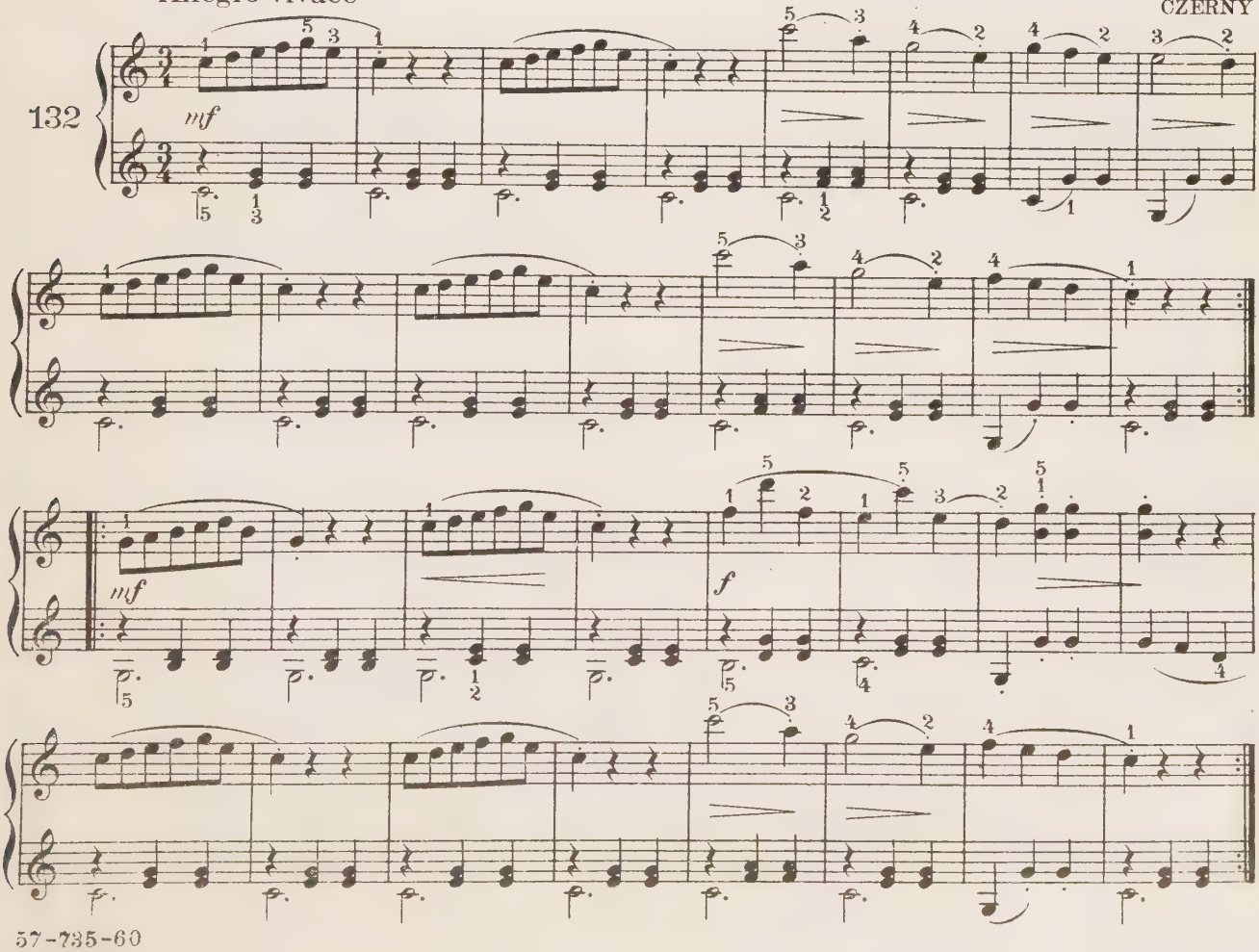


Waltz

Allegro vivace

CZERNY

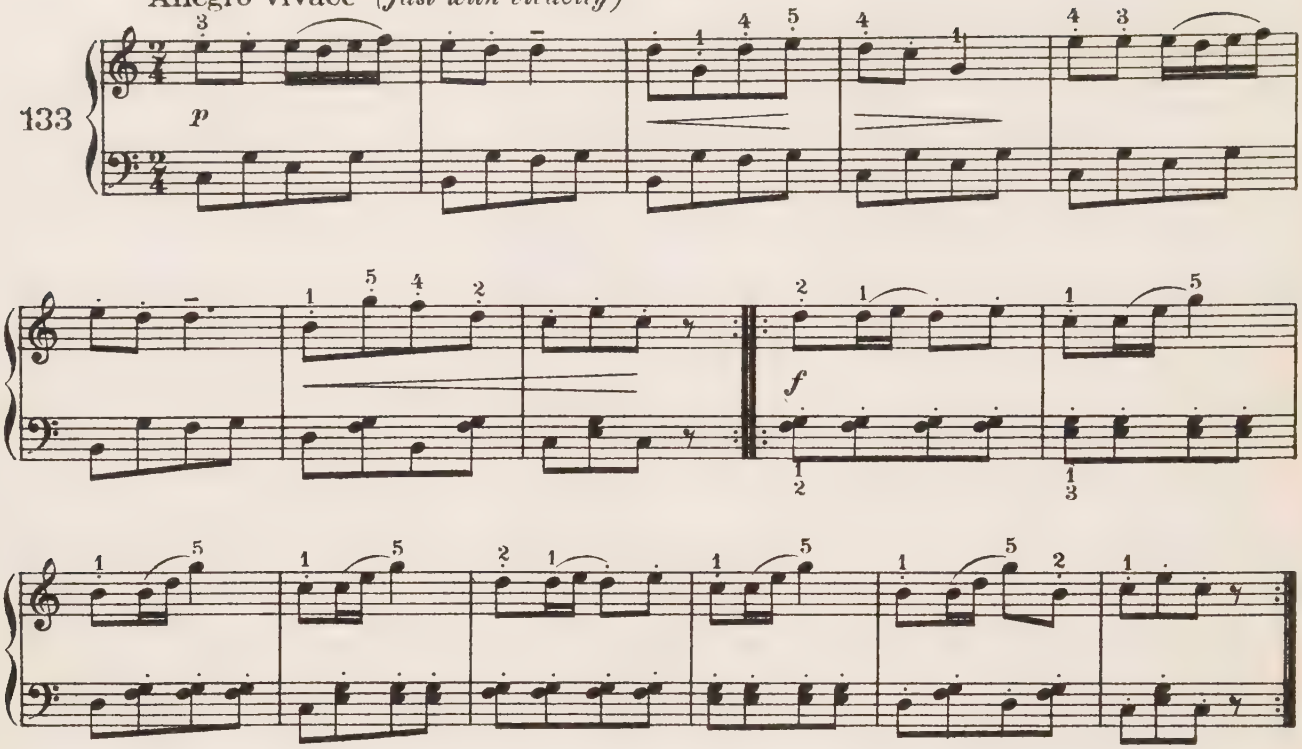
132



Peasant's Polka

Allegro vivace *(fast with vivacity)*

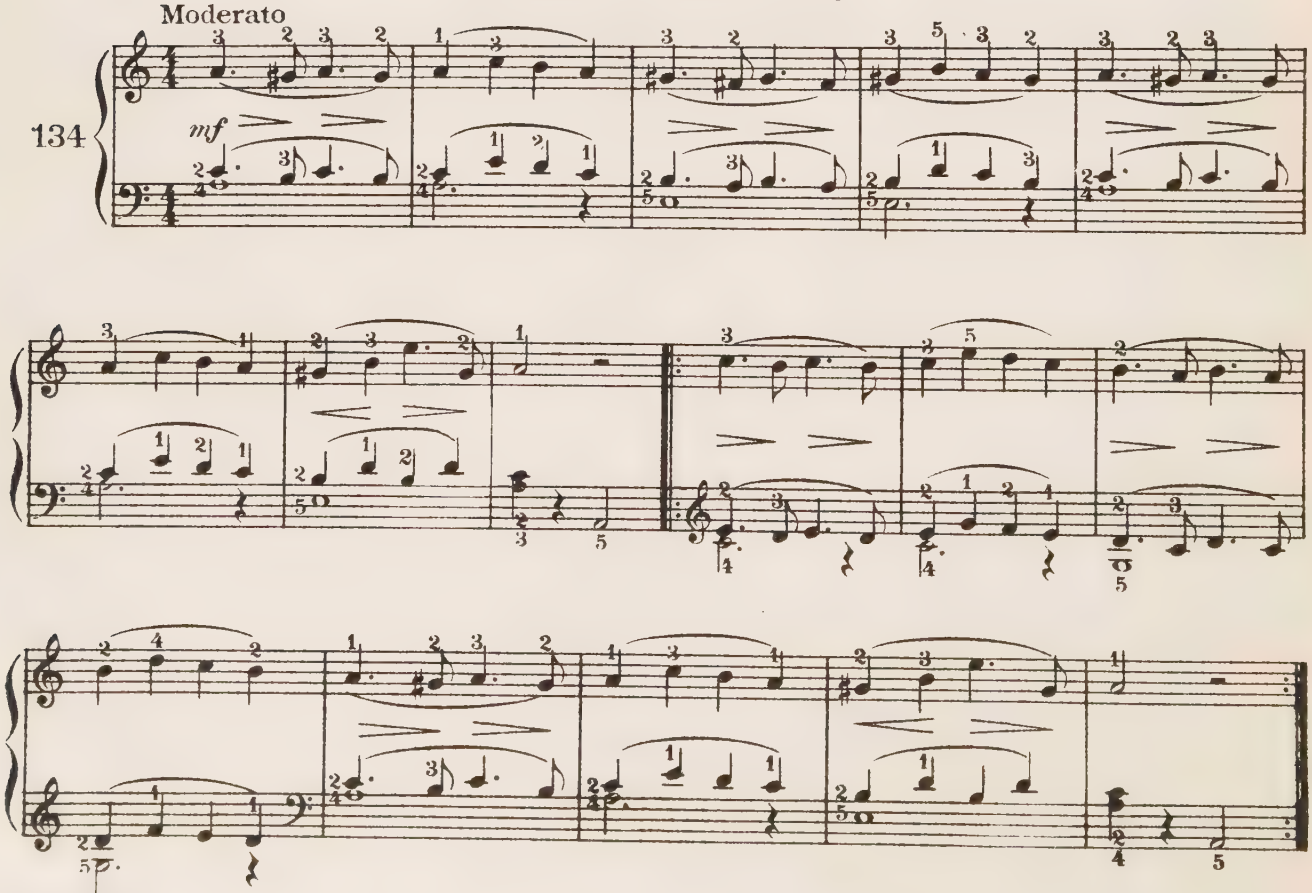
133



Russian Folk Song

Moderato

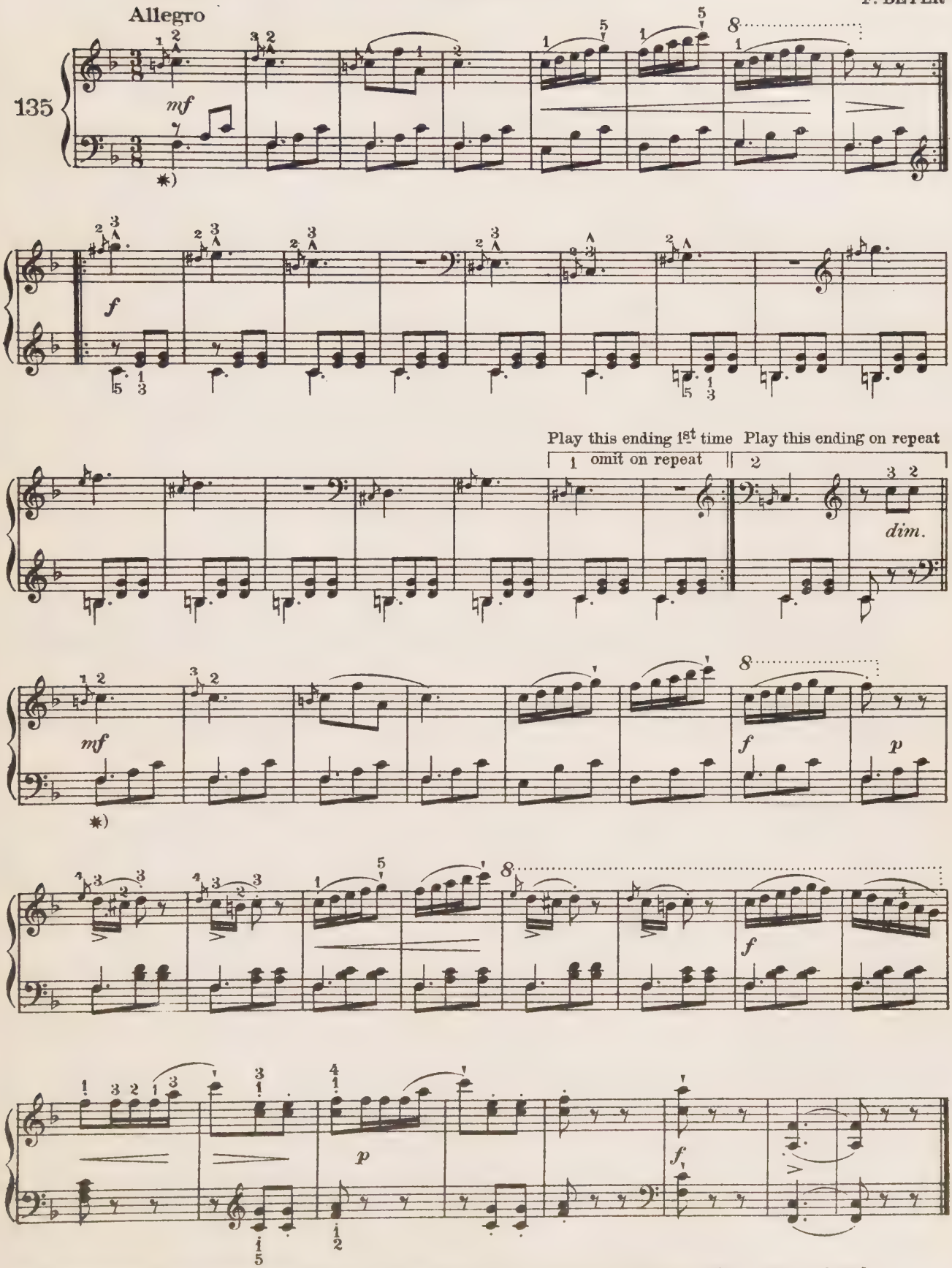
134



Clown and Pantaloon

WALTZ

F. BEYER



*) Observe the difference in notation of 1st measure (L.H.) Both have the same effect when played.

59-785-60

Minuett from Don Juan

Introducing stretches in double note playing.

W. A. MOZART

Moderato

136

mf dolce

crescendo

diminuendo

crescendo

f

SCALES AND STACCATO

Allegro vivace

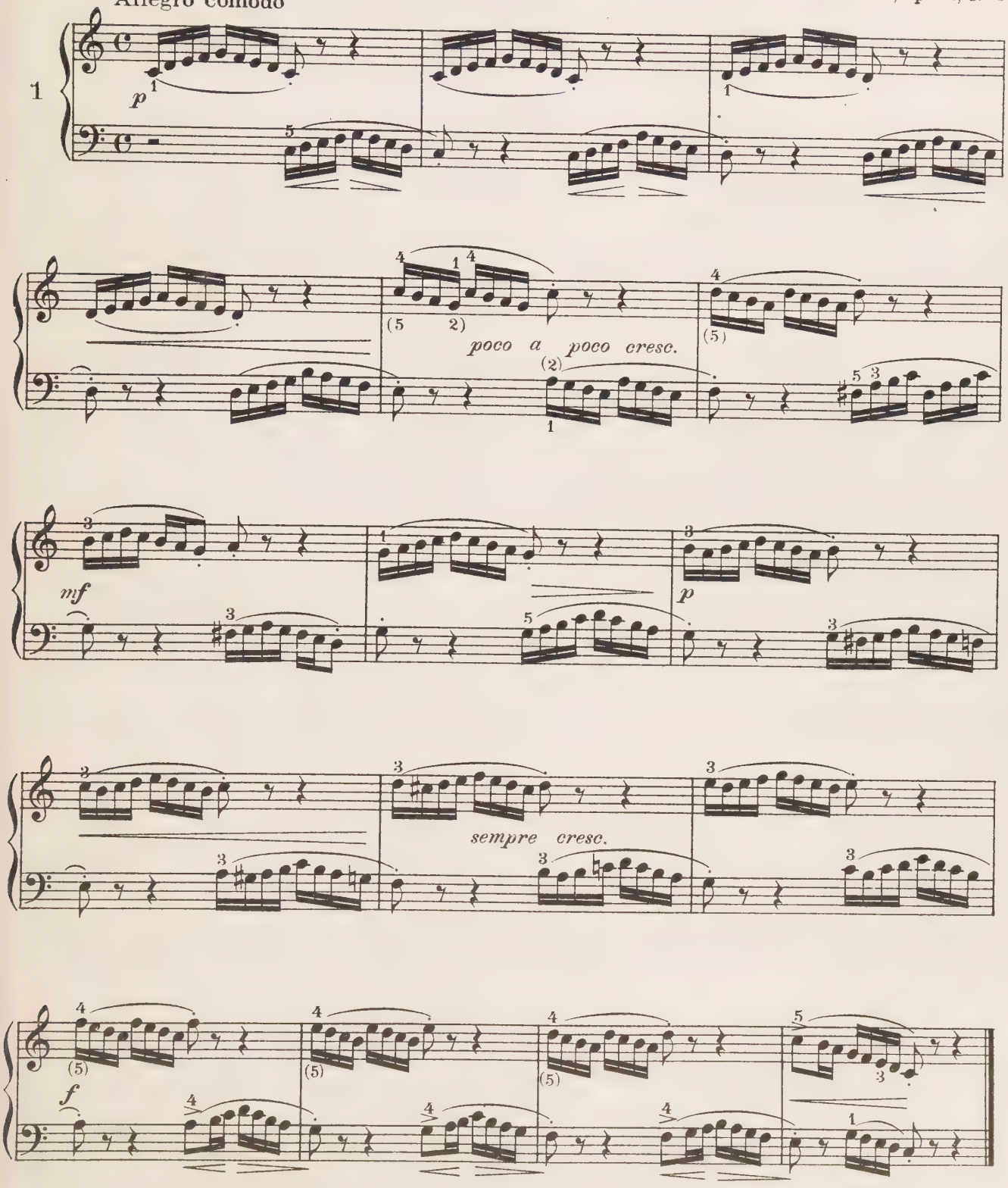
137

f

SECOND GRADE STUDIES

Allegro comodo

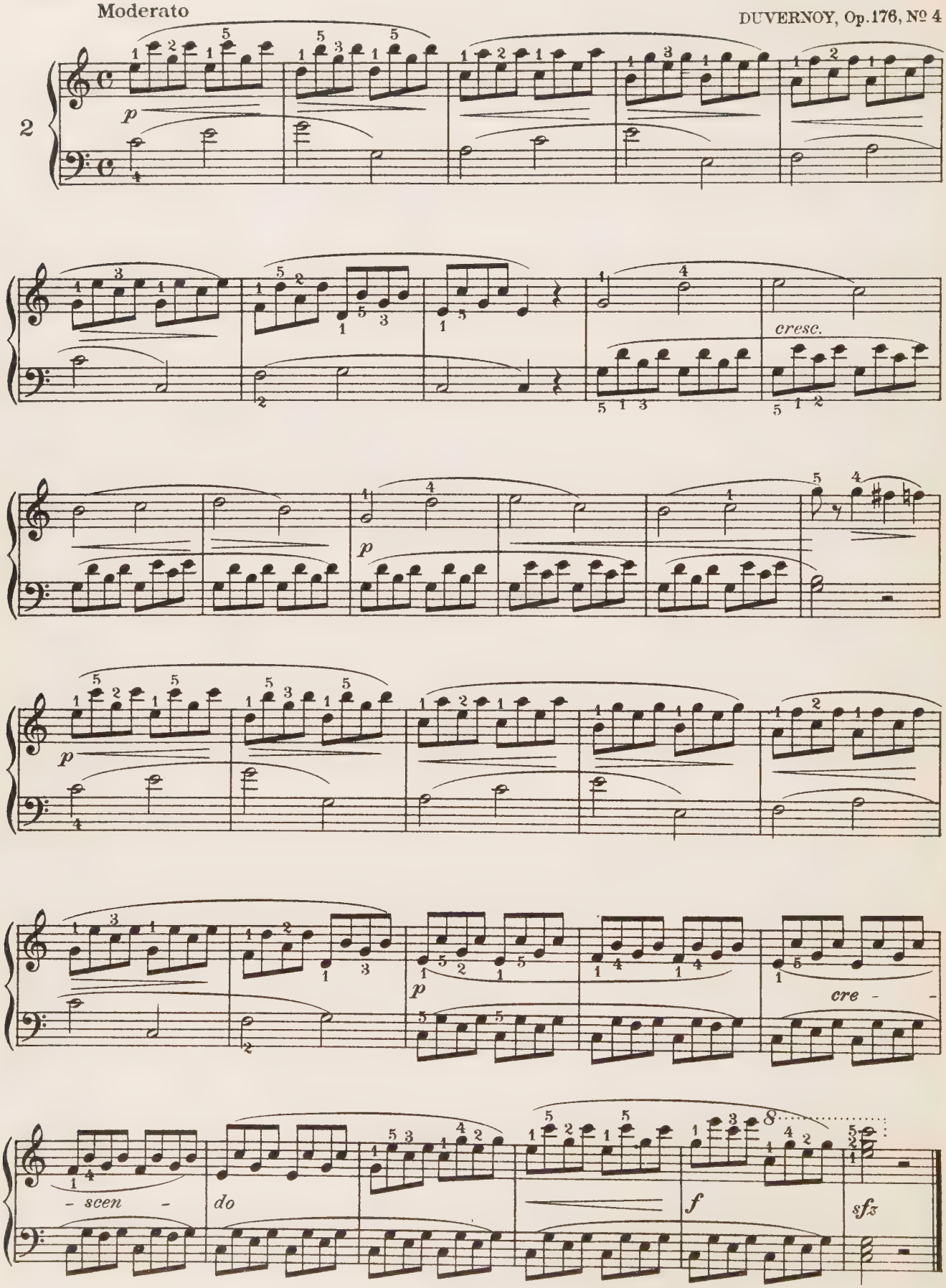
KOHLER, Op.157, № 3



Practise slowly, with a firm even touch, at first. Eventually transpose to the neighboring major keys above and below original key.

Moderato

DUVERNOY, Op.176, № 4
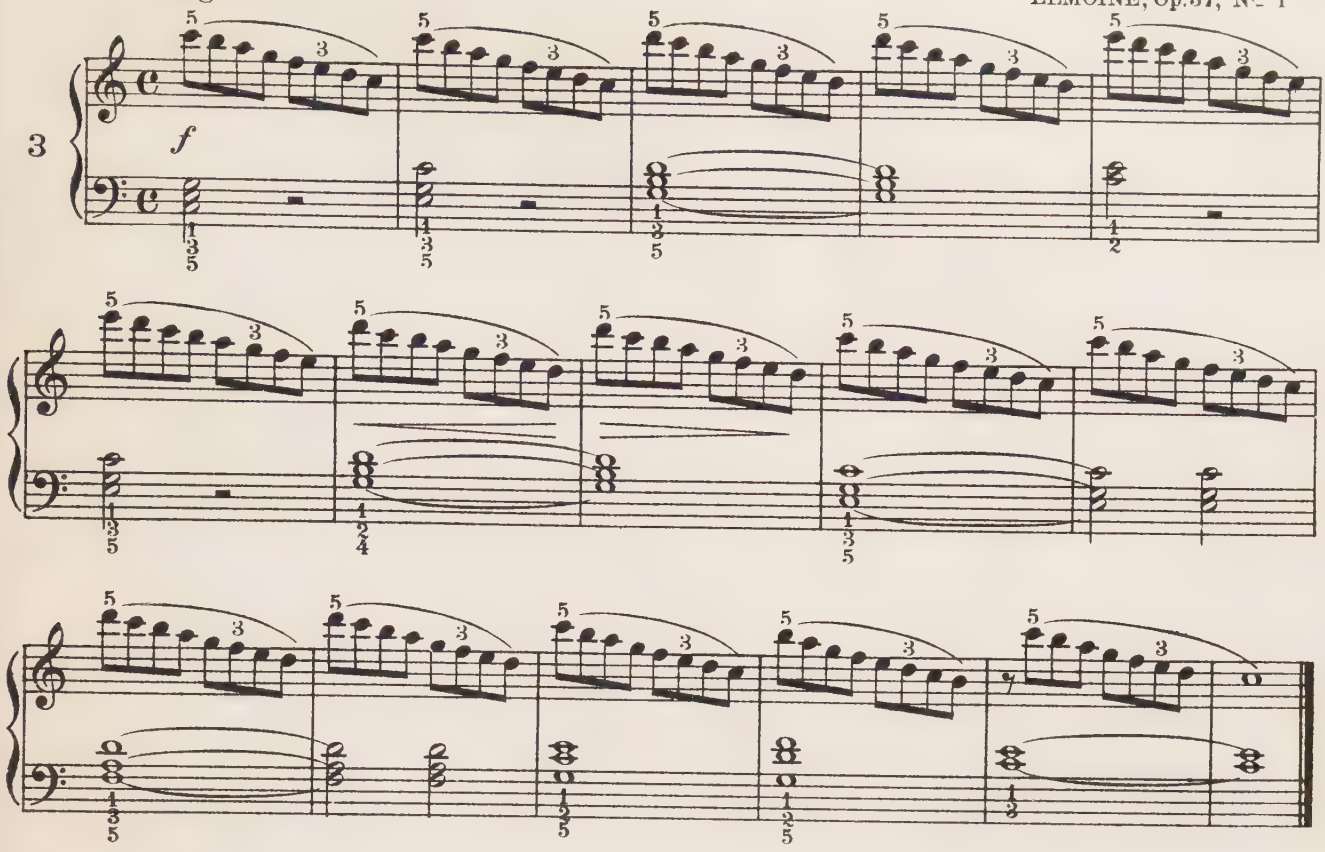


Slowly, with precise finger stroke and lift, at first. Later transpose to D, E, A and easier keys.

Allegro

LEMOINE, Op. 37, No. 1

3

f

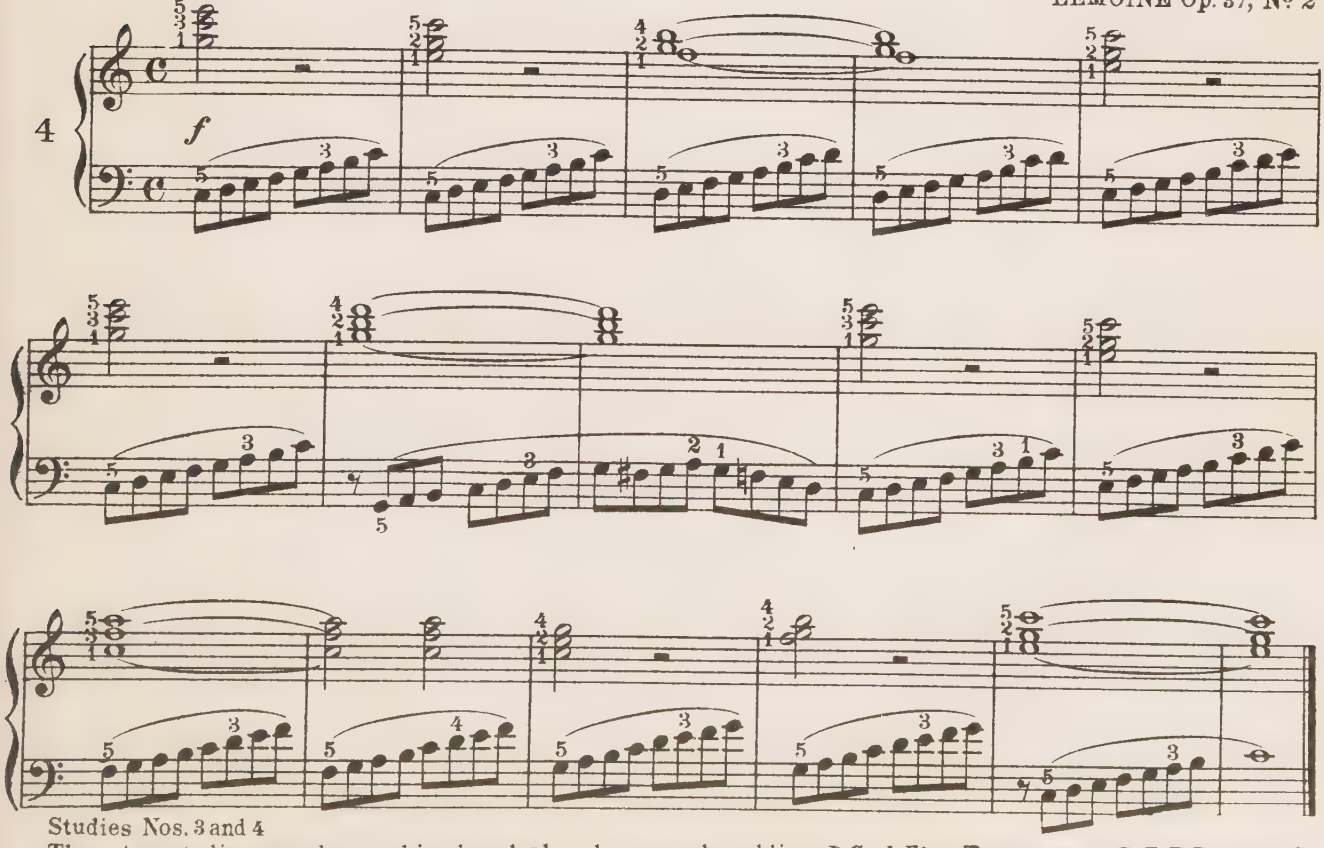


Allegro

LEMOINE Op. 37, No. 2

4

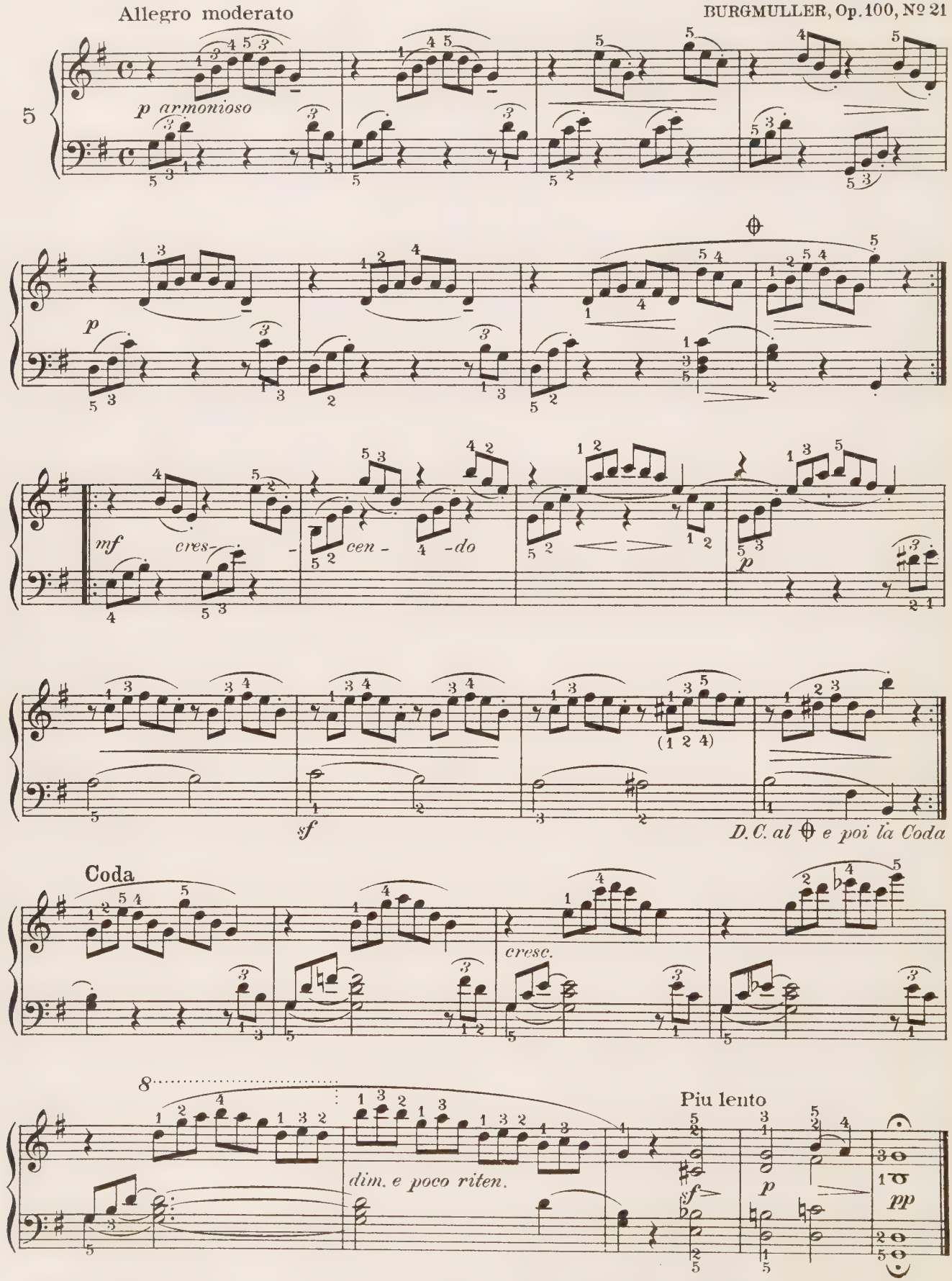
f



Studies Nos. 3 and 4

These two studies may be combined and played as one, by adding *D.C. al Fine.* Transpose to D, E, F, B, A and G noting change in fingering: B maj. *L.H.*, F maj. *R.H.*, and reason therefor.

3-736-24



Play through twice before going to Coda. Later transpose to F and A, using same fingering.
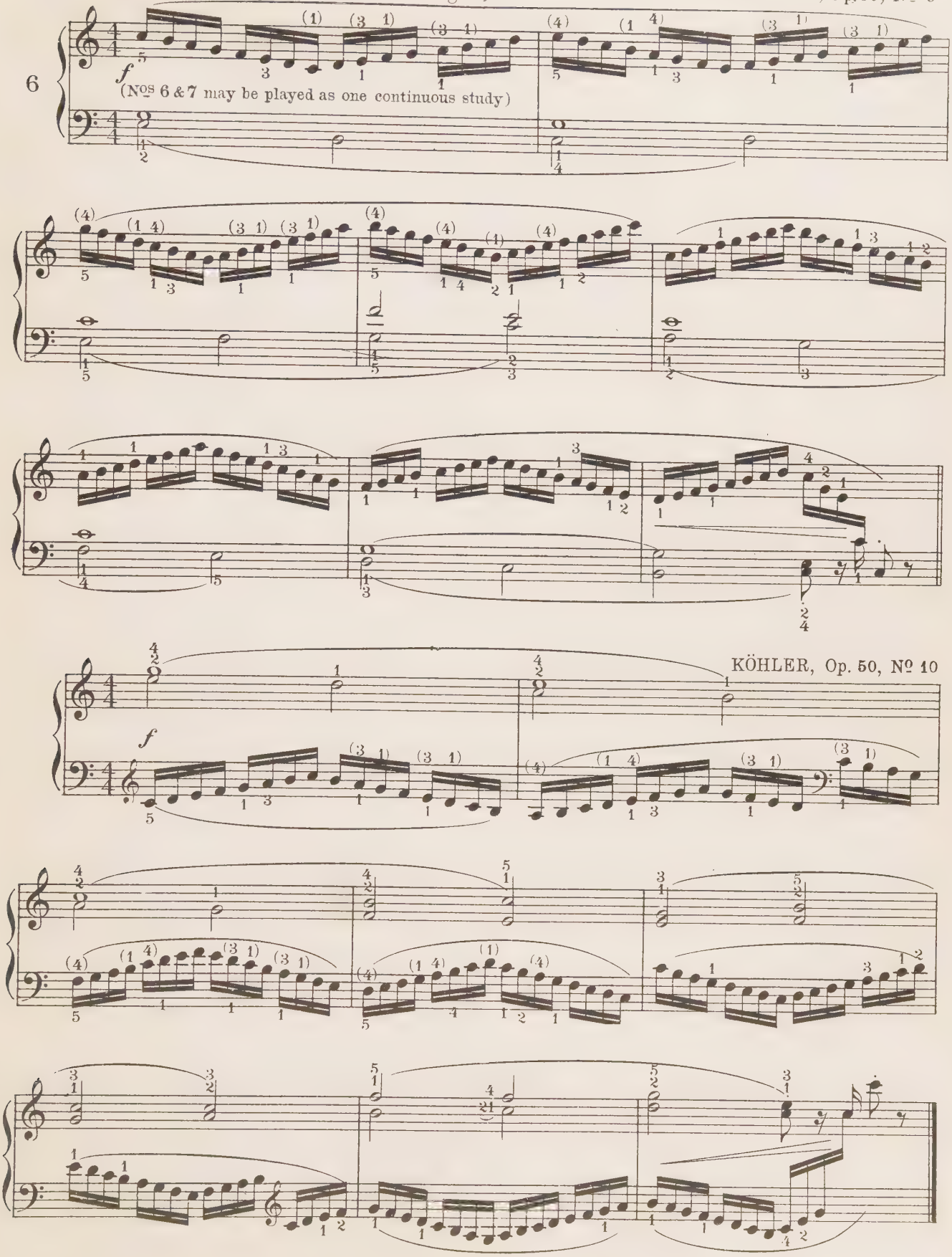
Moderato *(gradually increase to Allegro)*

KÖHLER, Op. 50, Nº 9

6

f

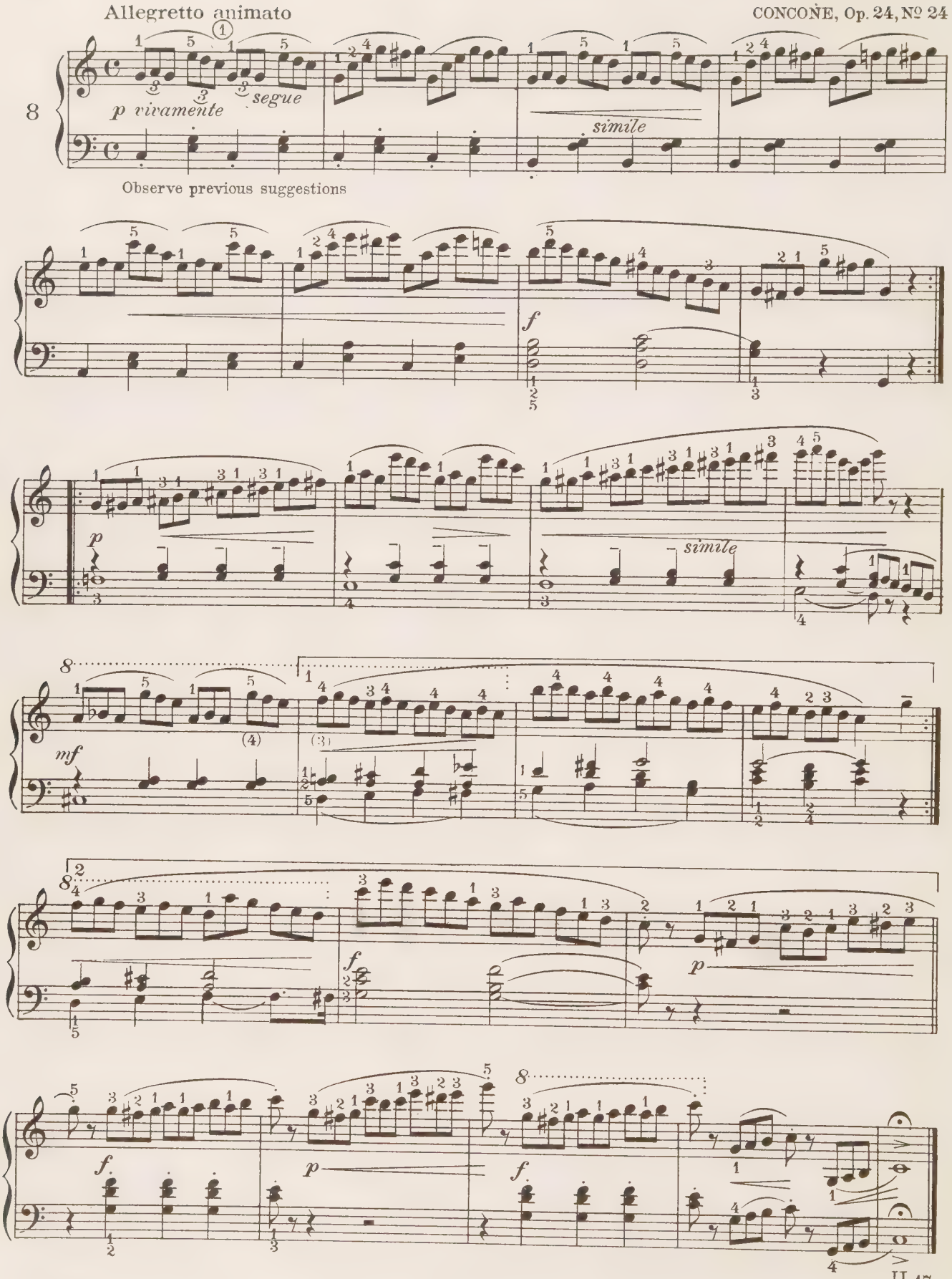
(Nos 6 & 7 may be played as one continuous study)
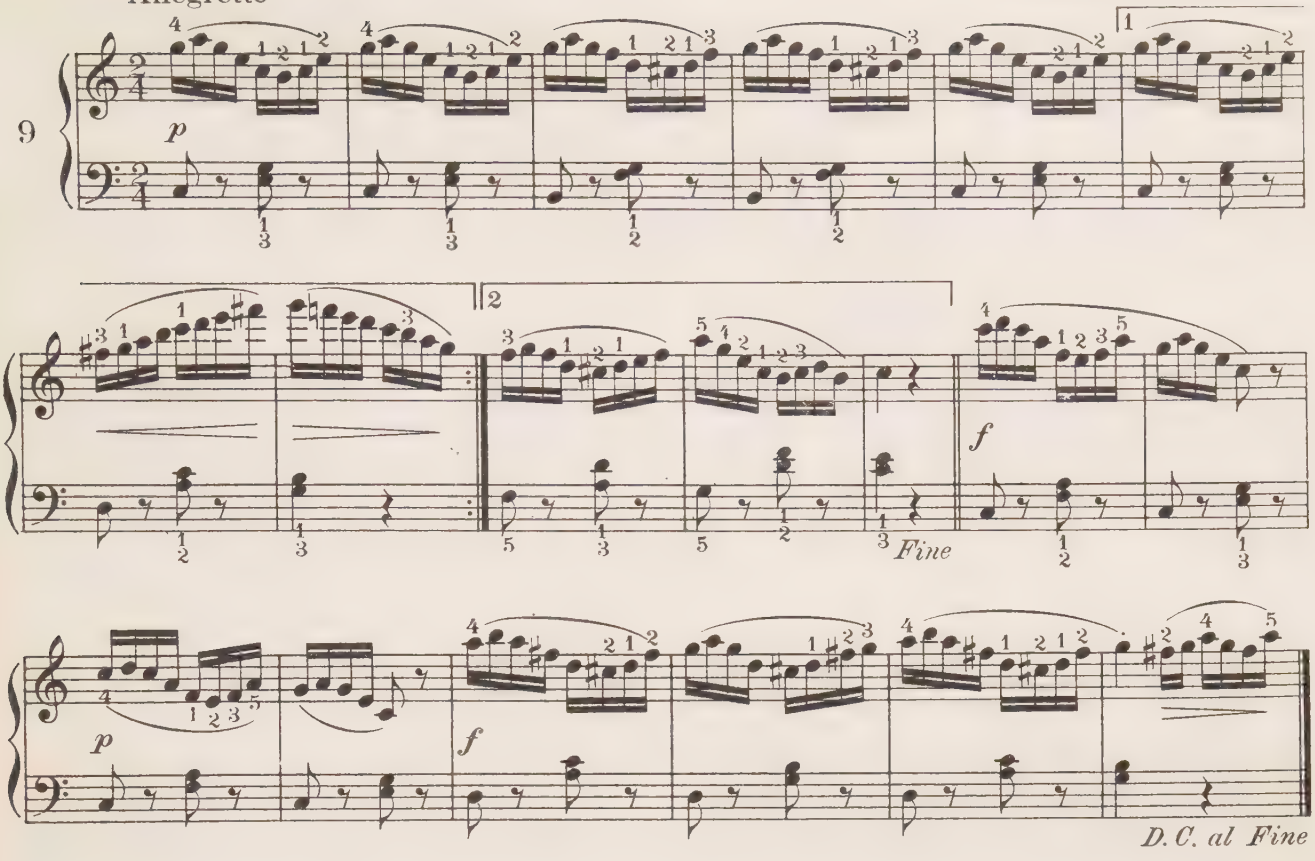


KÖHLER, Op. 50, Nº 10

The upper fingering is stronger for forte playing, and affords excellent practise. Practise both ways

Allegretto animato
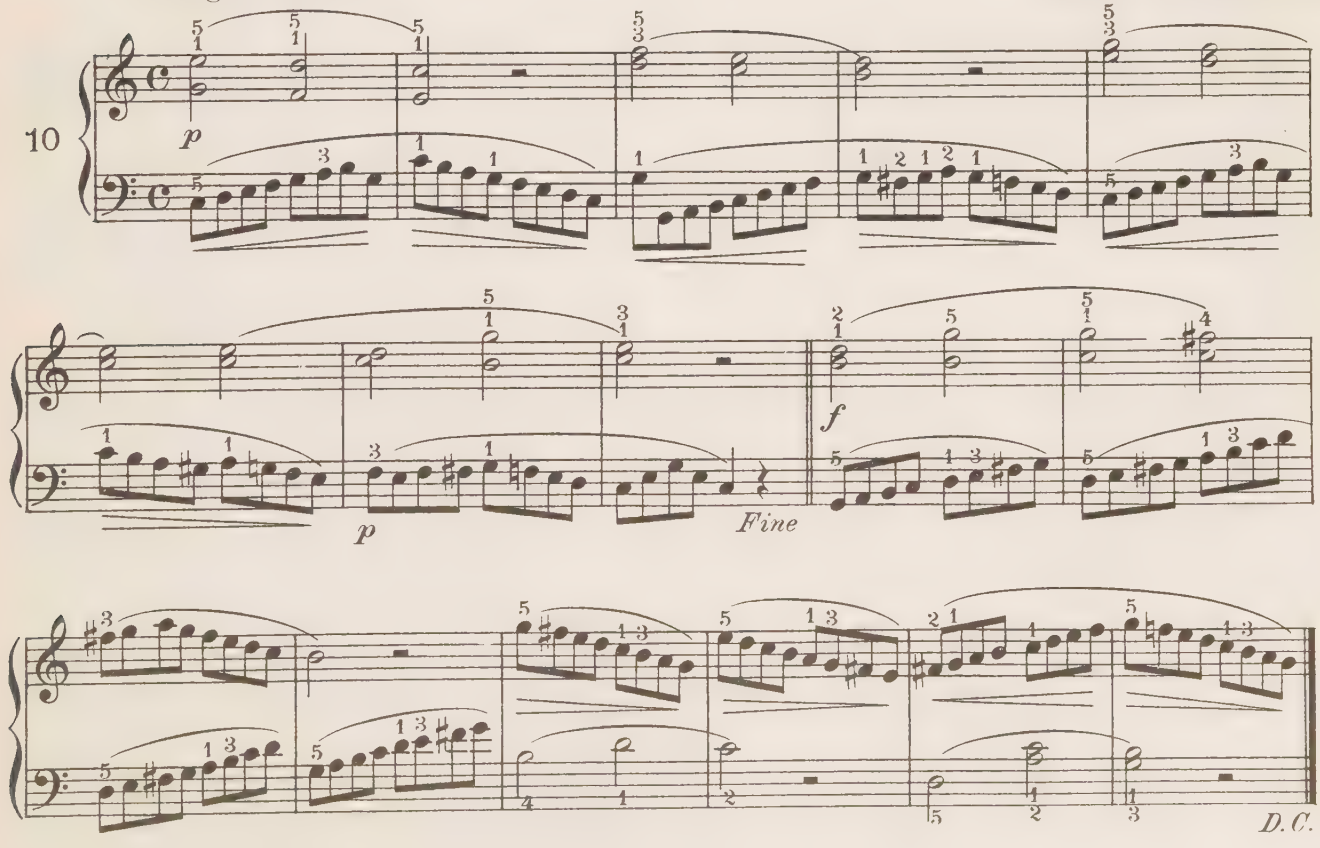


Allegretto



Allegro comodo
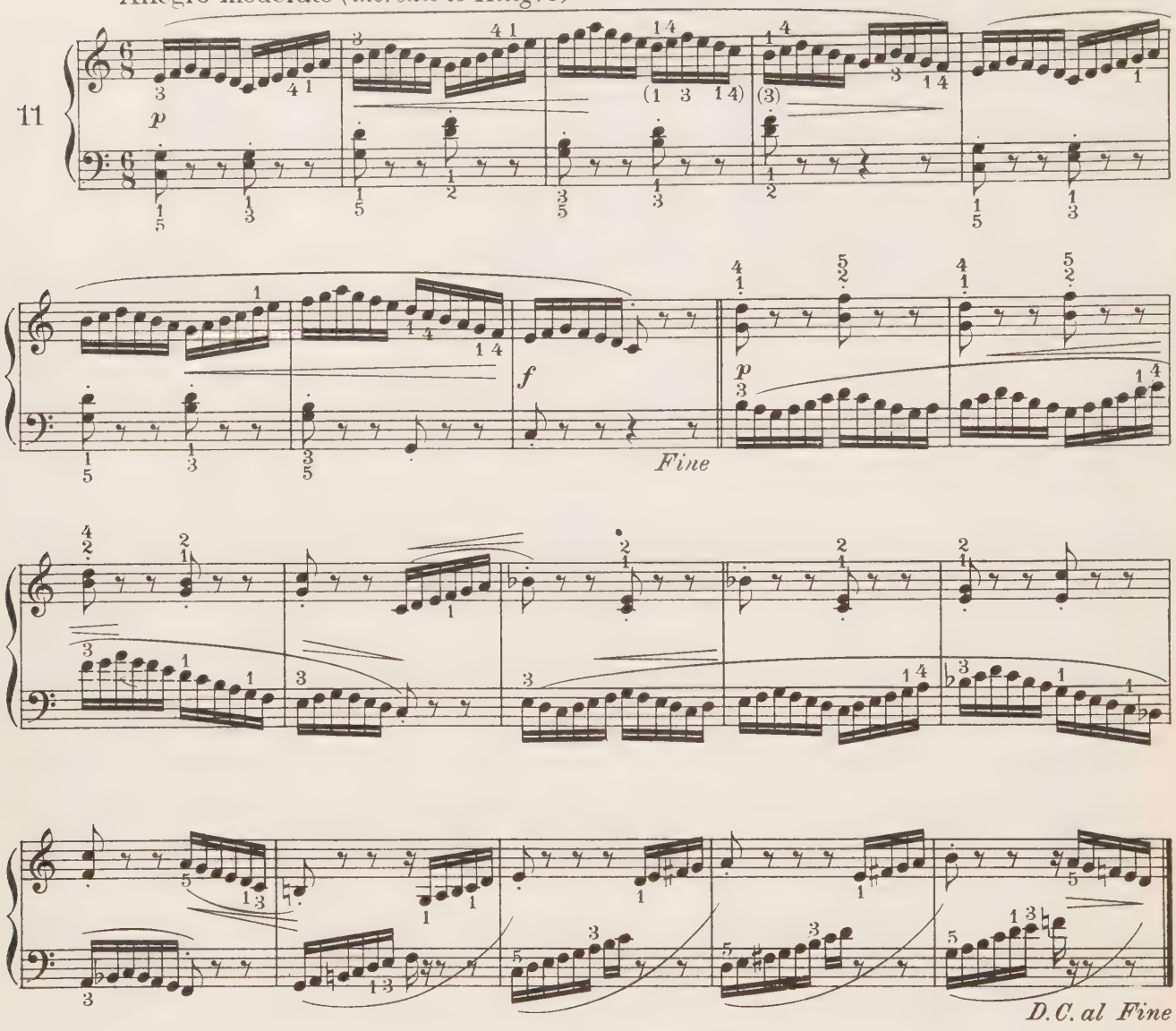
DUVERNOY, Op. 176, №13



KOHLER, Op. 157, № 11

Allegro moderato *(increase to Allegro)*
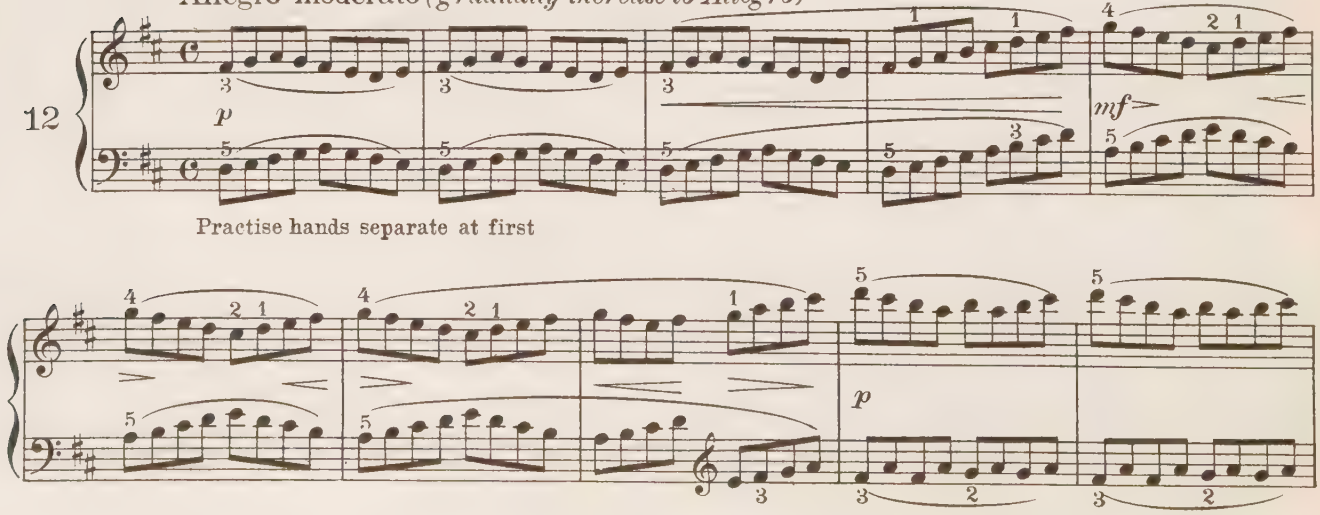
11



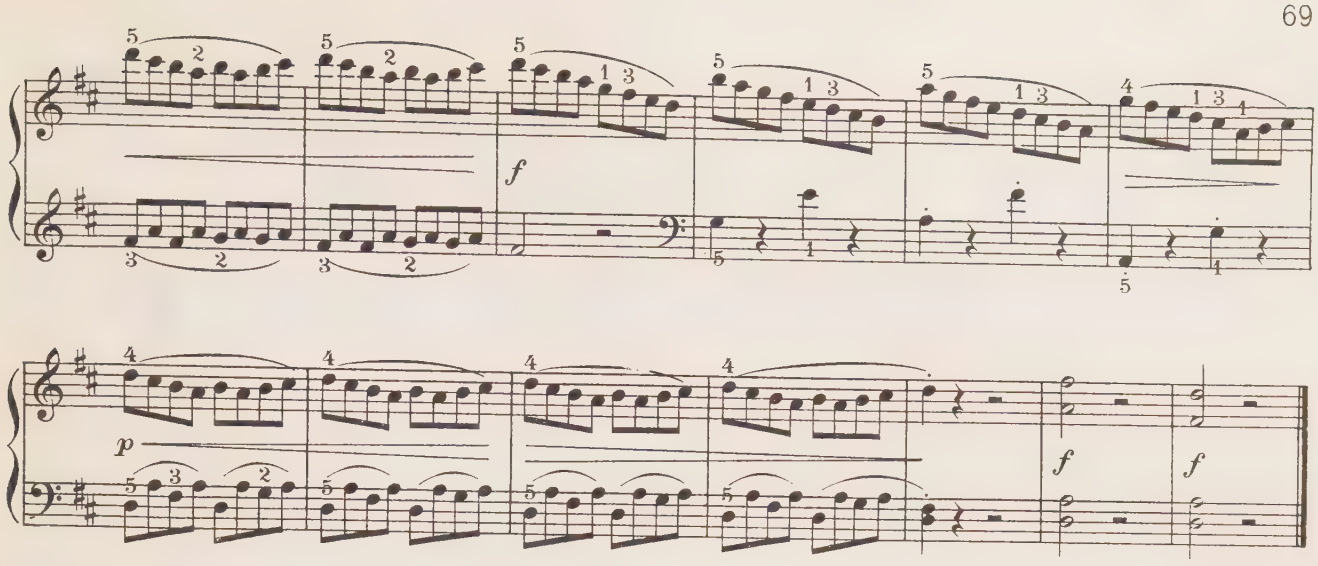
DUVERNOY, Op. 176, № 9

Allegro moderato *(gradually increase to Allegro)*

12

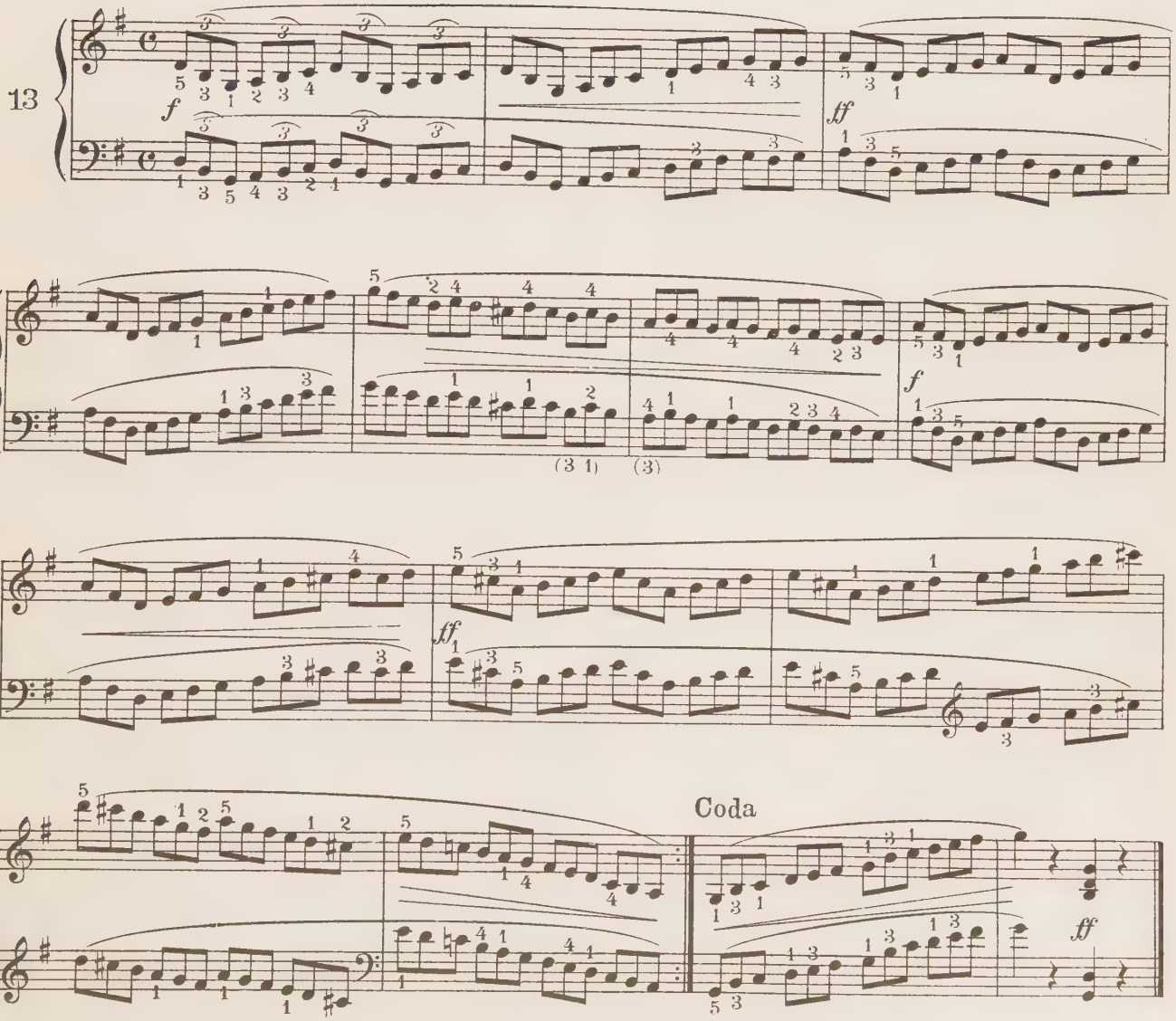


Practise hands separate at first

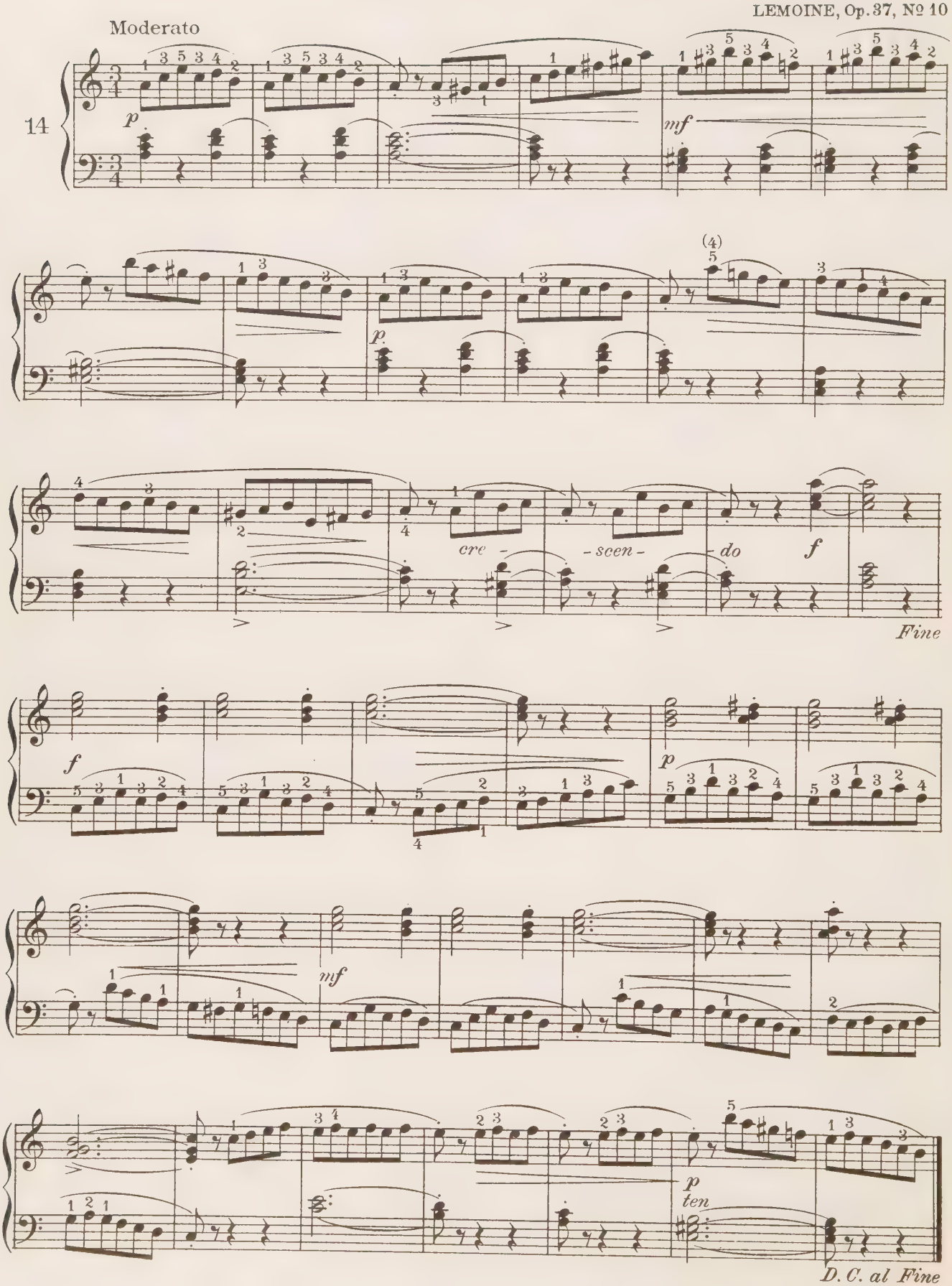


Allegro moderato

LEMOINE, Op. 37, № 8

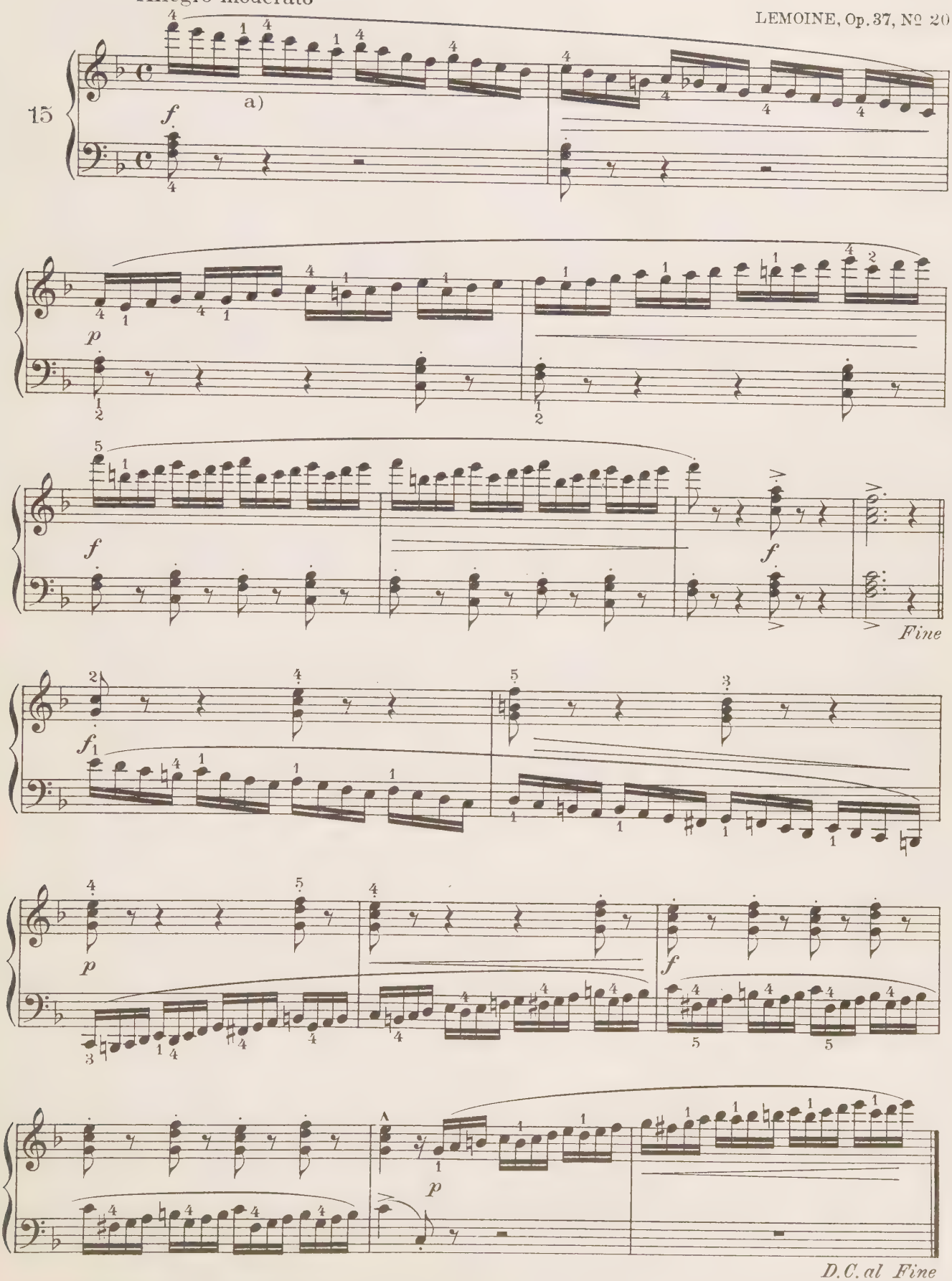


Slowly, with firm finger touch, until thoroughly learned, then increase speed. Later transpose


Moderato
14
p
mf
p
(4)
cre - scen - do
f
Fine
f
p
mf
p
ten
D. C. al Fine
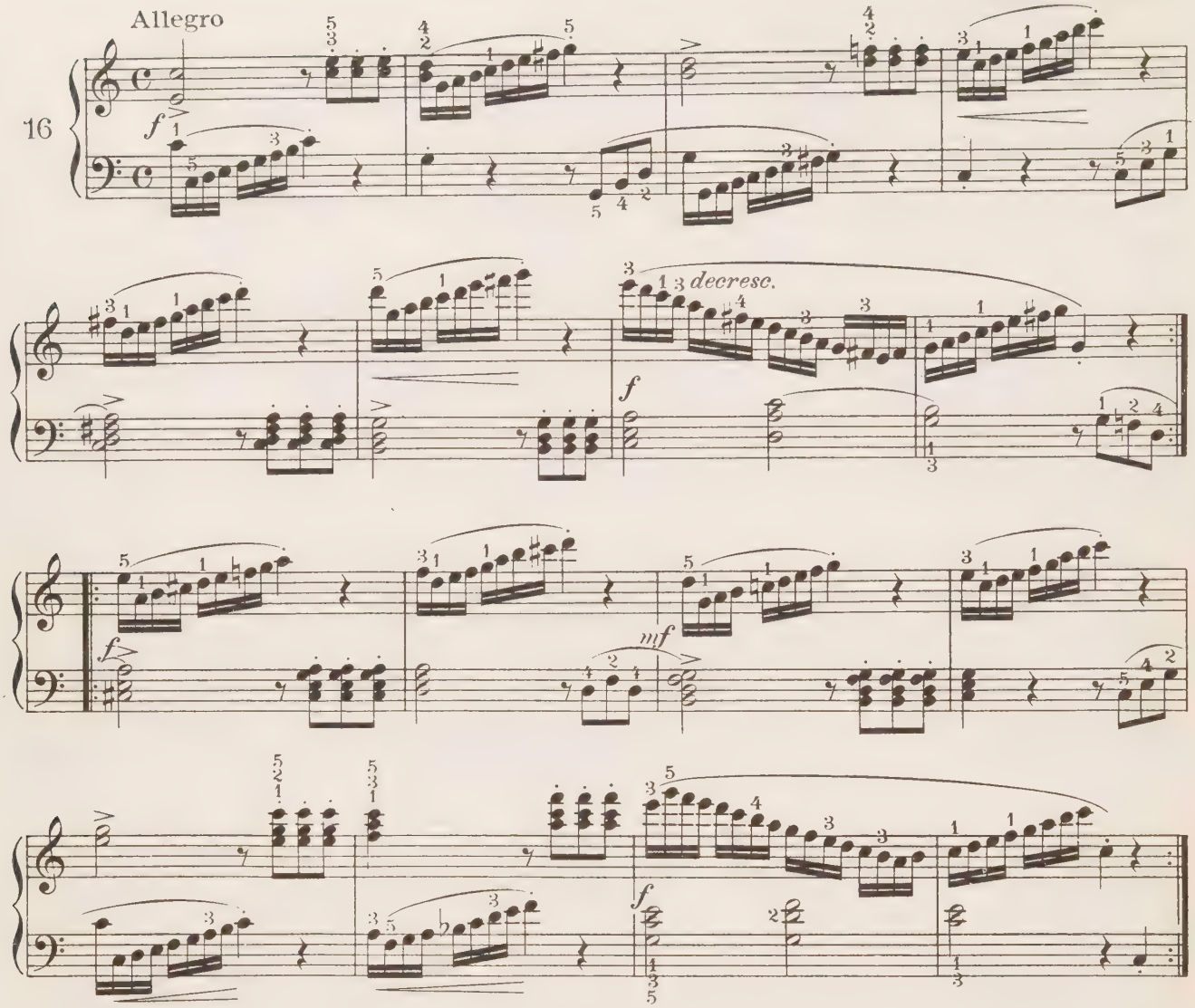
Allegro moderato

LEMOINE, Op. 37, Nº 20
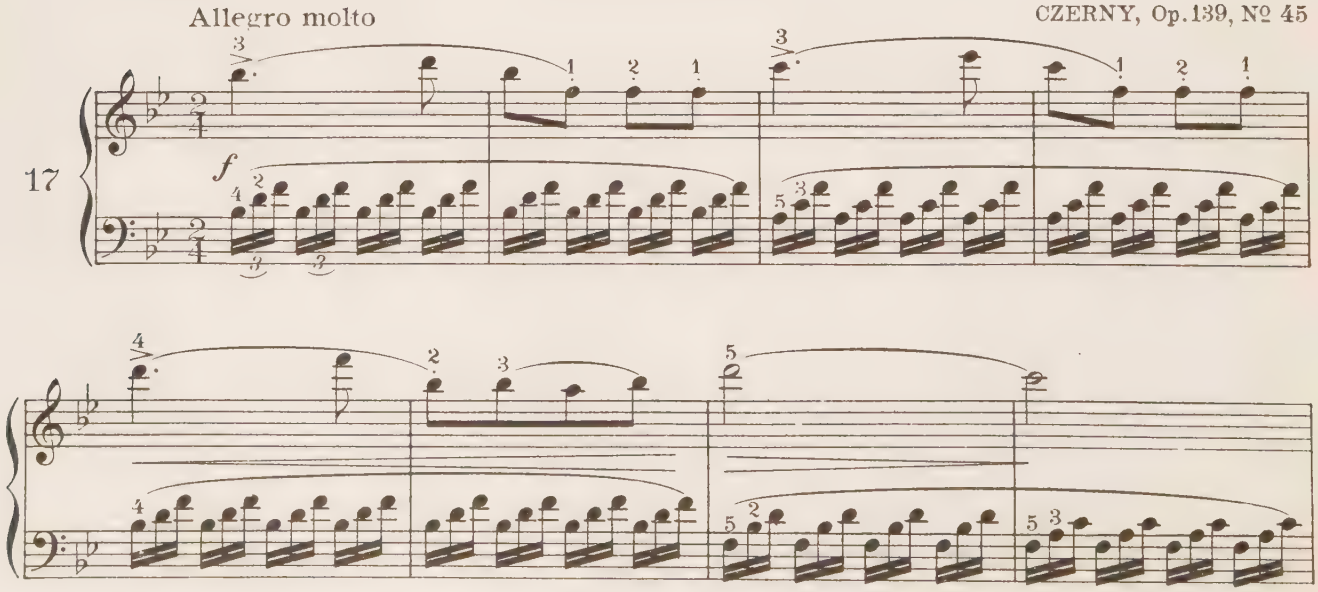


a) Watch hand position and use fingers precisely and accurately in the contractions between 1st and 4th fingers.

CZERNY, Op. 139 - 19

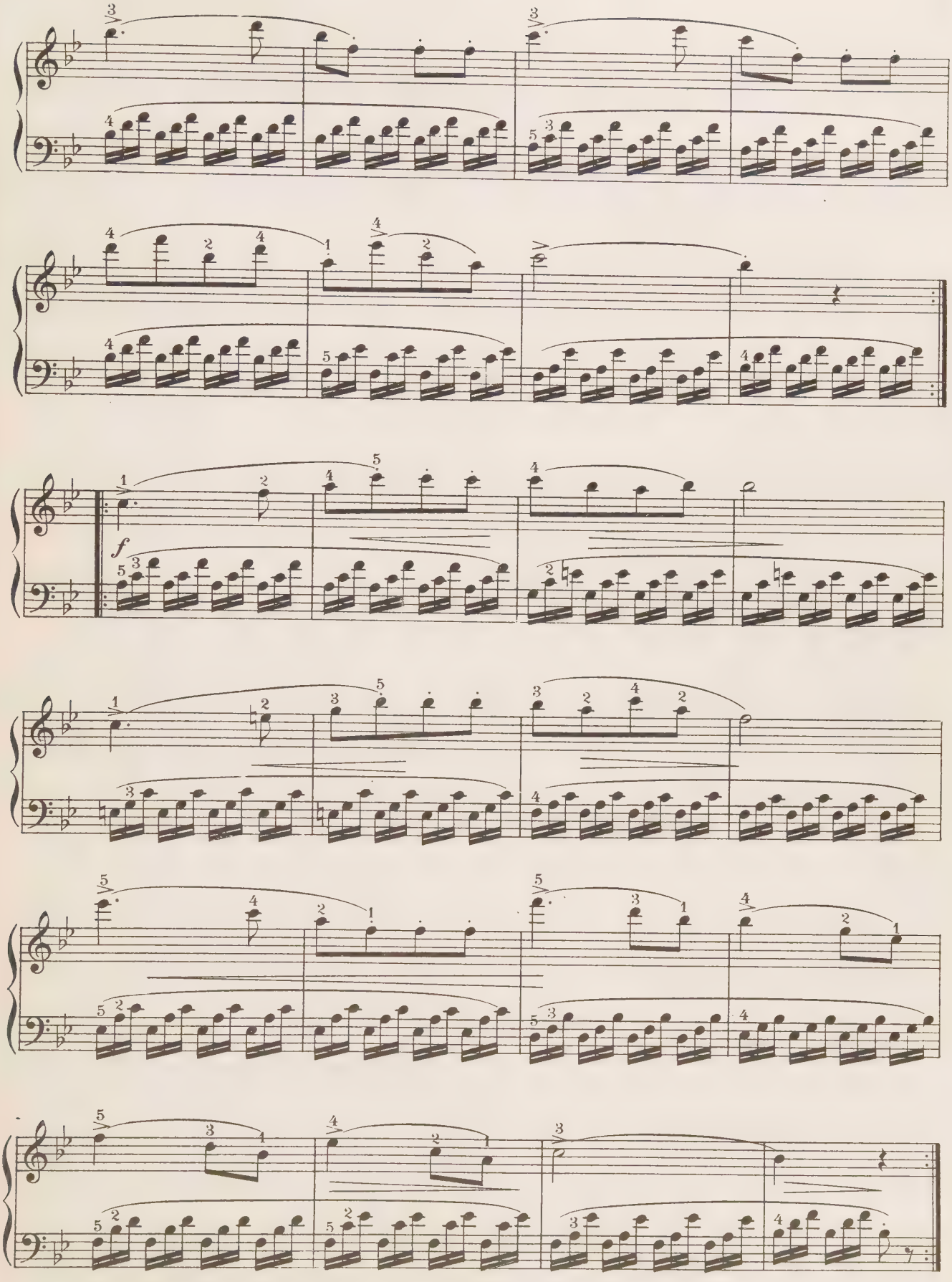


Allegro molto
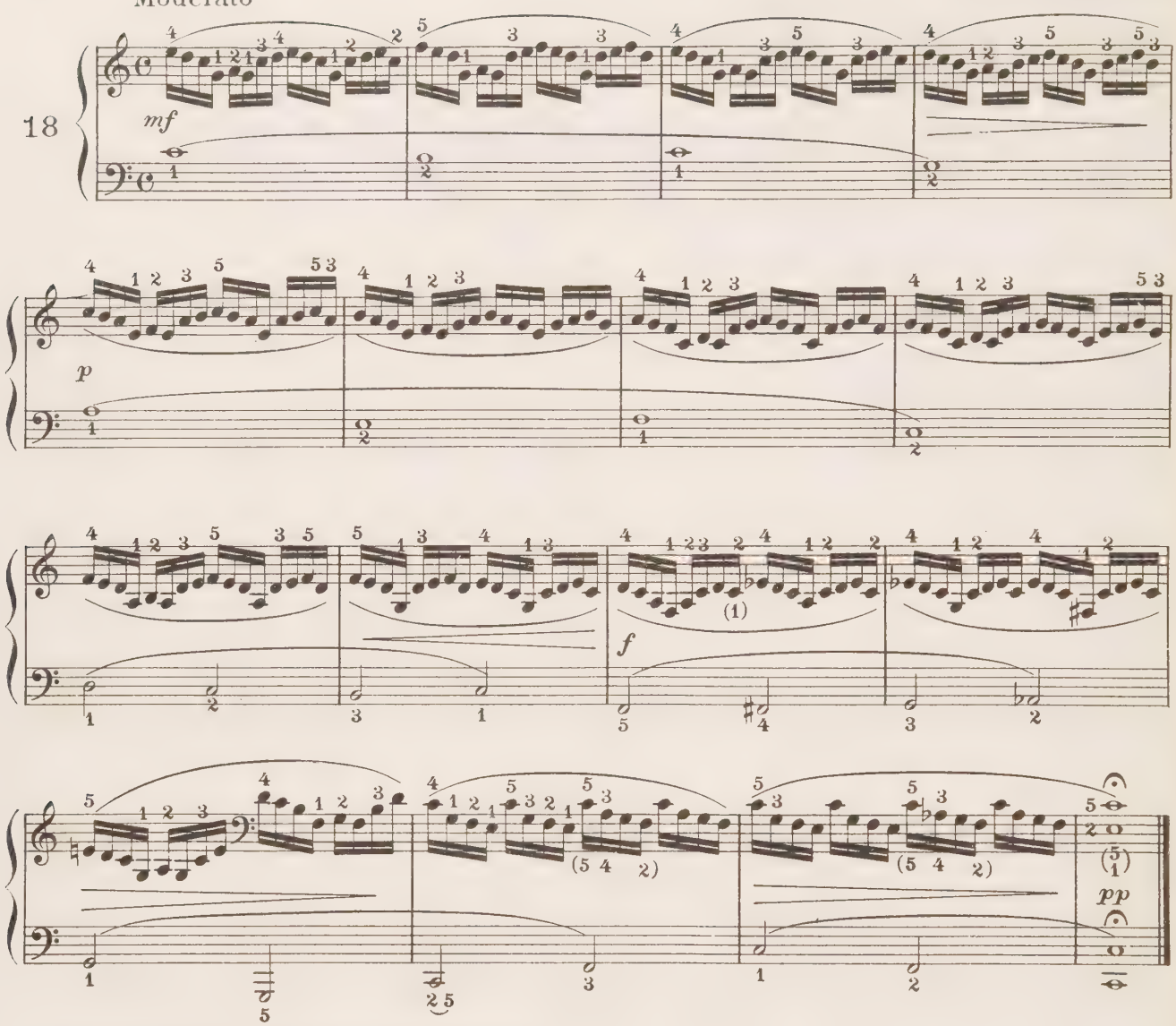
CZERNY, Op. 139, № 45



Slowly and firmly at first, constantly reviewing until the study can be played up to time.
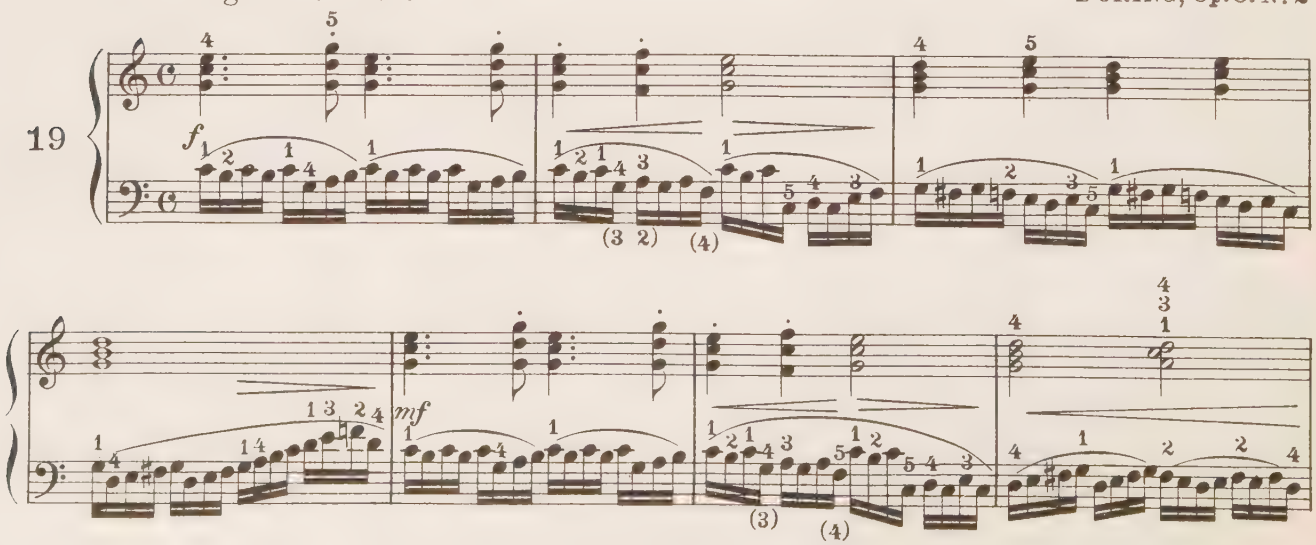

f
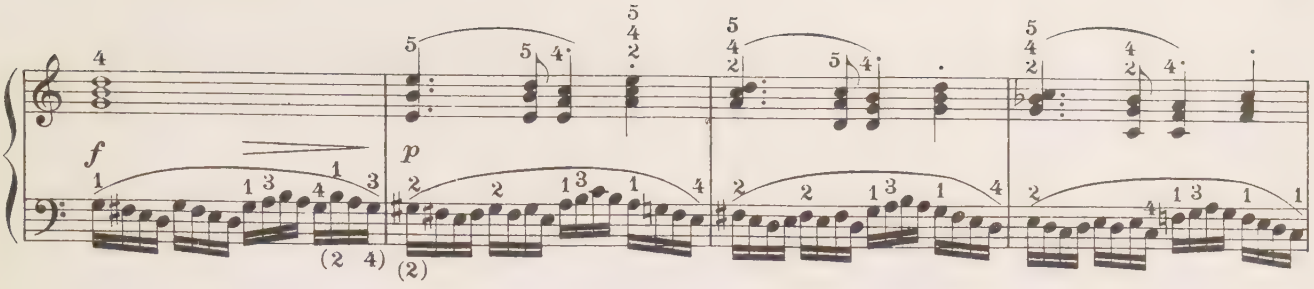
Moderato
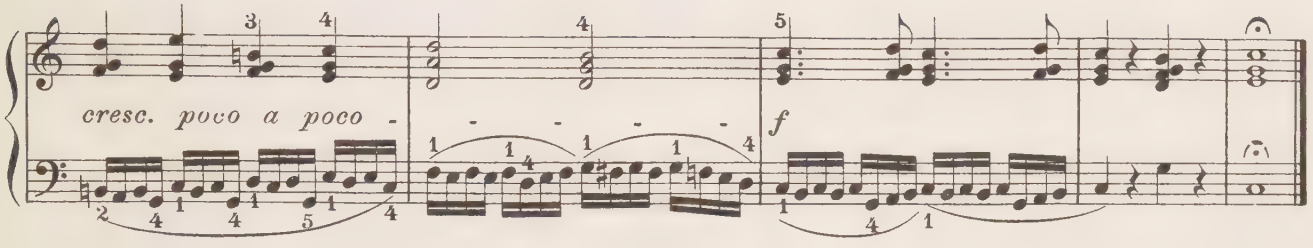


Slowly, the fingers lifting high and playing with a firm, sure stroke.

Allegro moderato
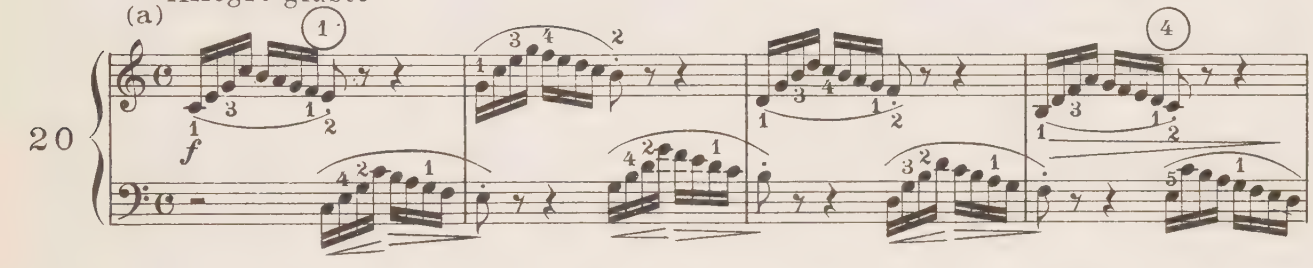






See remarks-previous study.
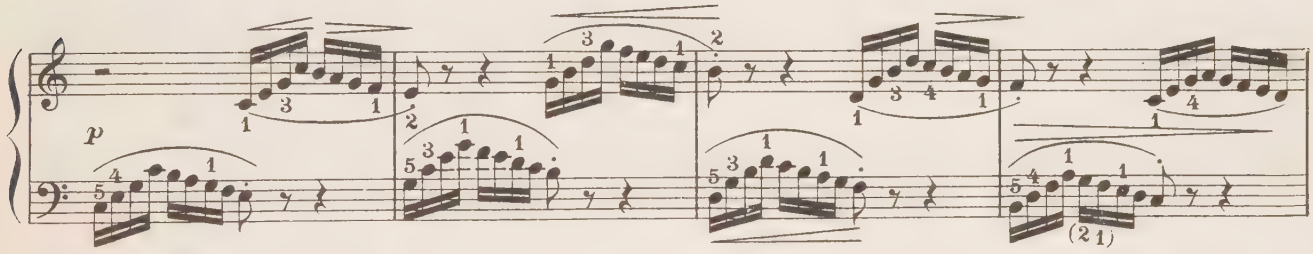
KOHLER, Op. 157. Nº8
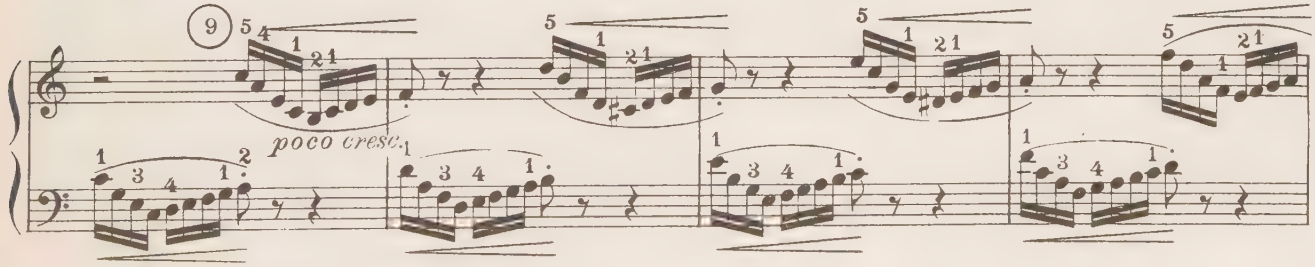
Allegro giusto
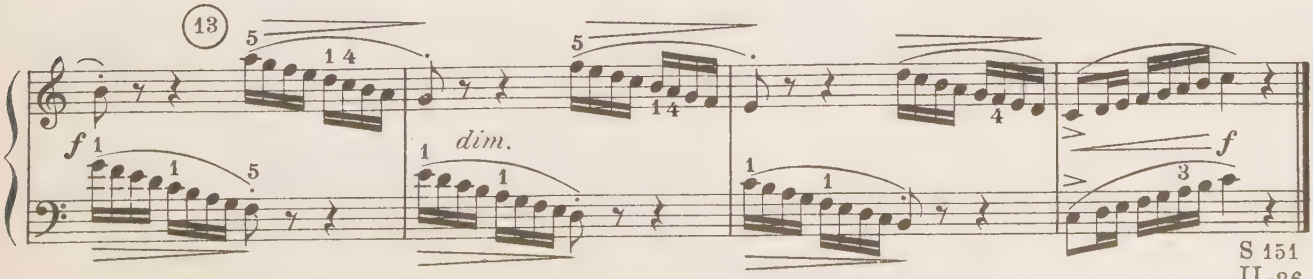
(a)

20



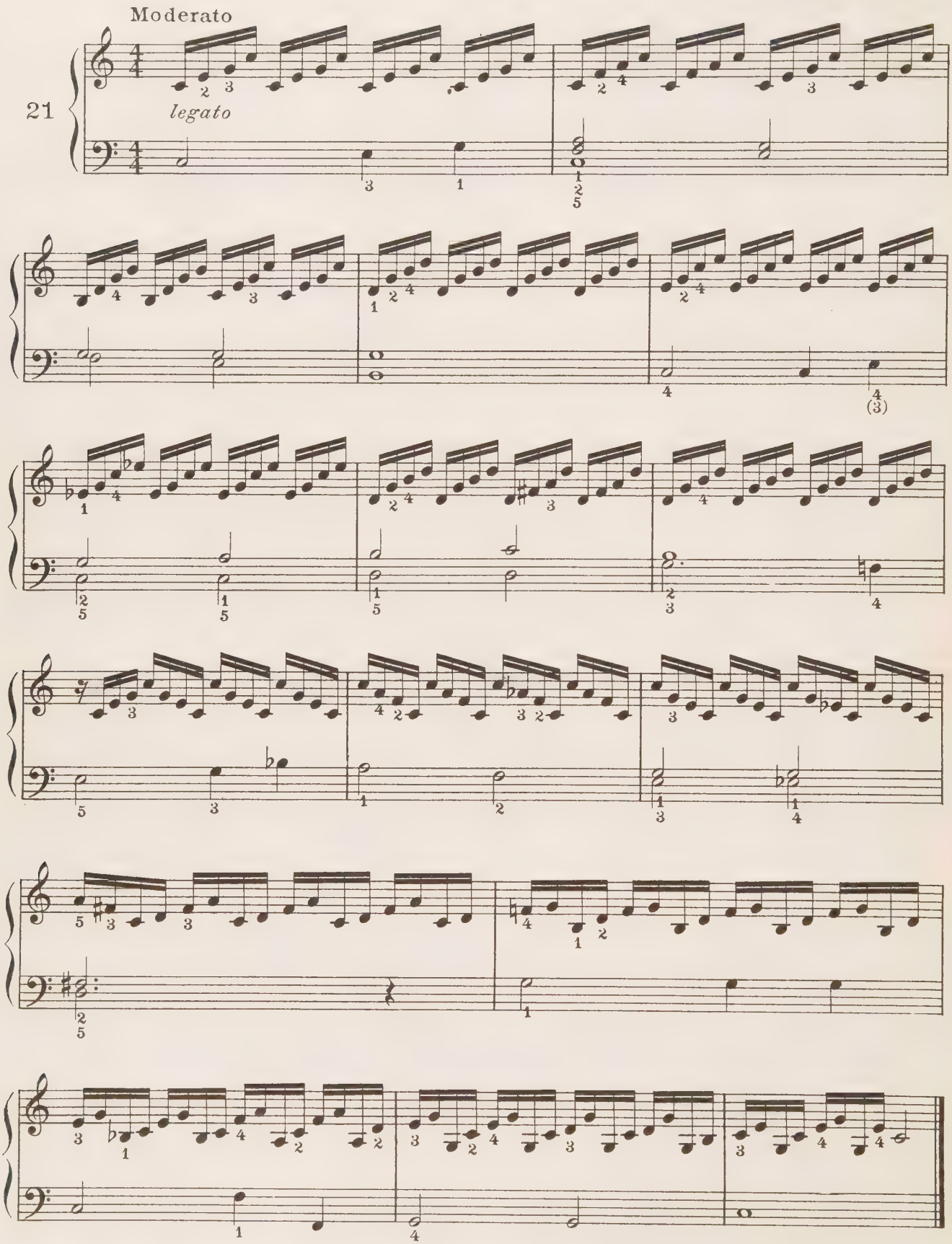






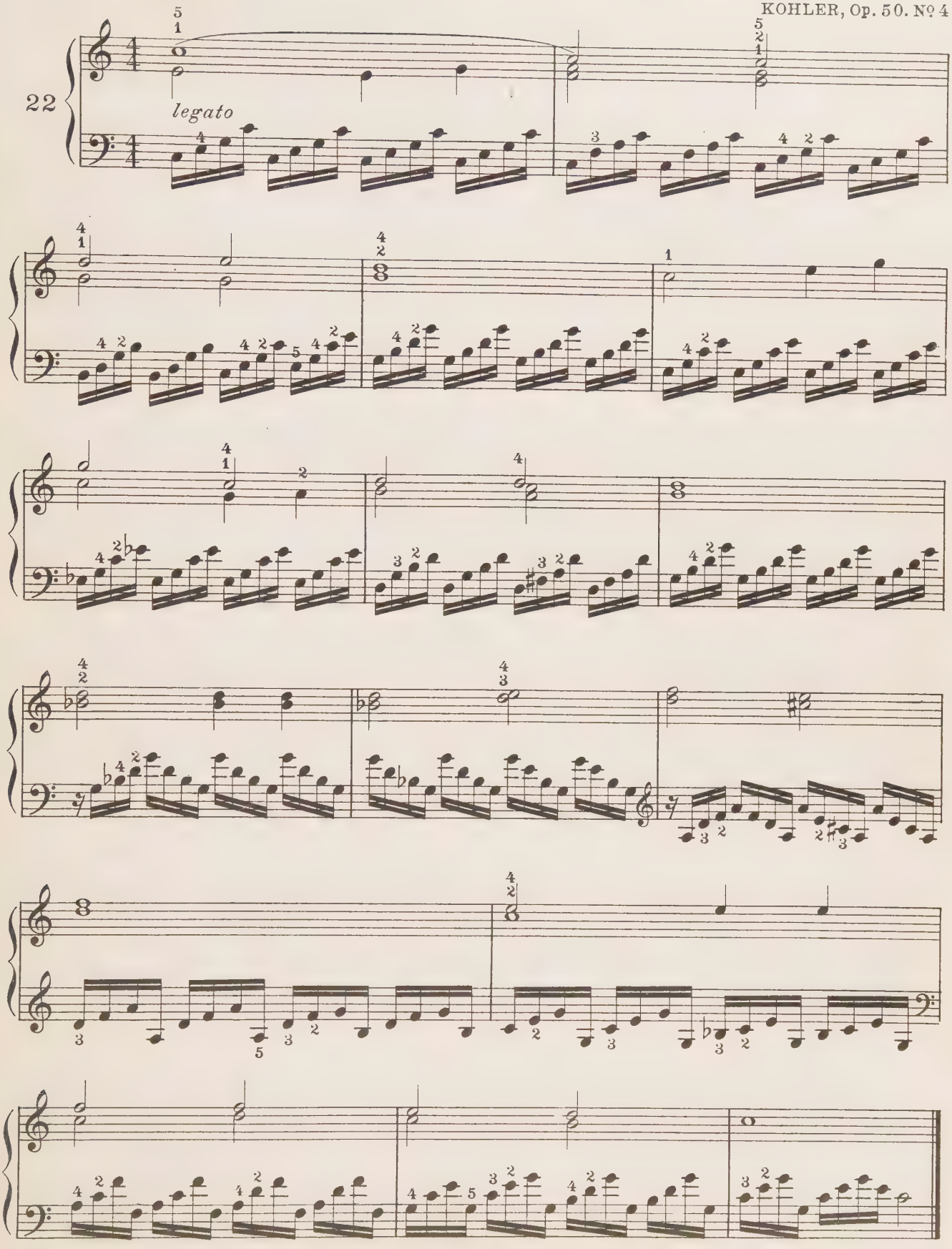
S 151
II-26

(a) Practise: Adagio *f* — Moderato *f* — Allegro *mf* — Allegro molto *p*
Later, transpose; adapting fingering.



Pay strict attention to fingers; precise and firm stroke, quick lift and control at a slow tempo.
Transpose to easy keys.

Moderato



23

mf

f

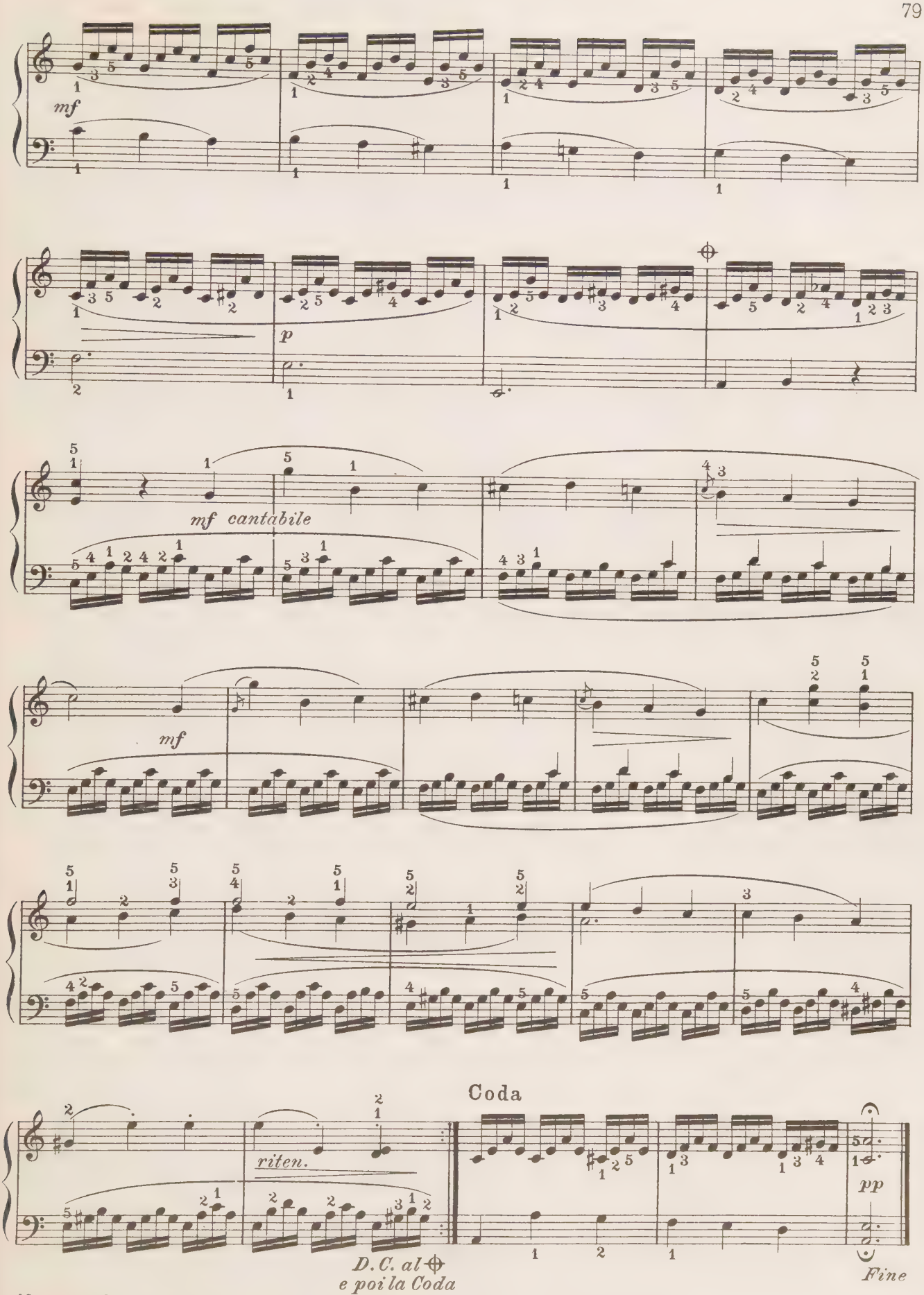
Observe previous remarks and suggestions.

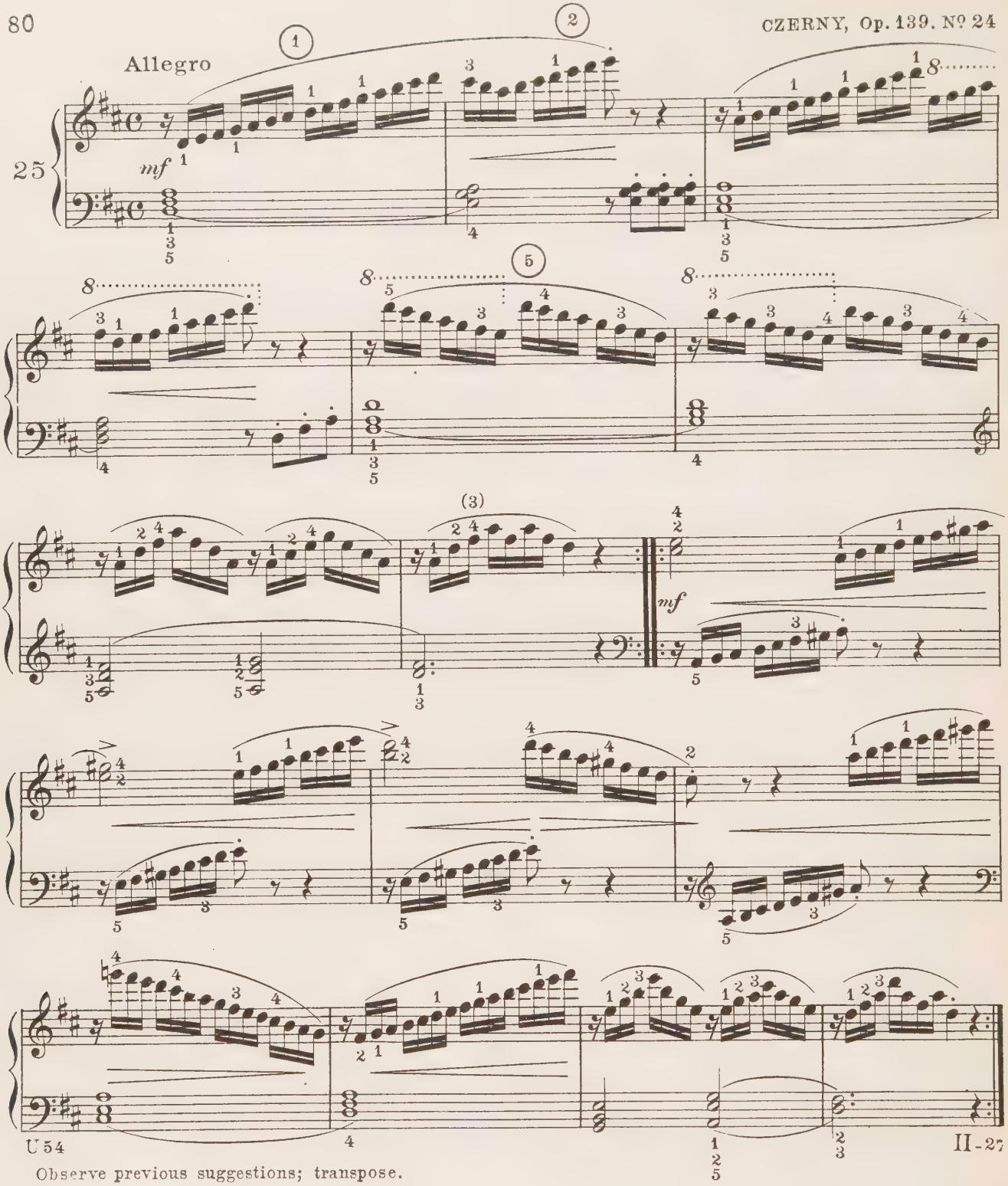
LOESCHHORN, Op. 66-8

Moderato

24
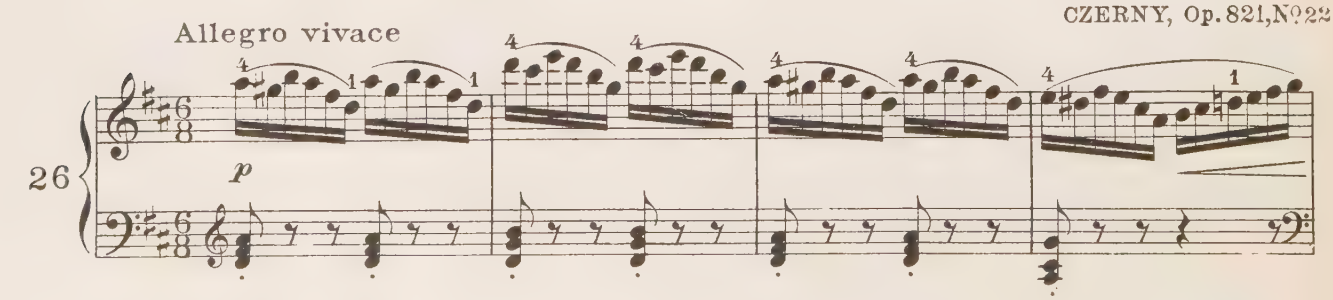
p dolce ed espressivo
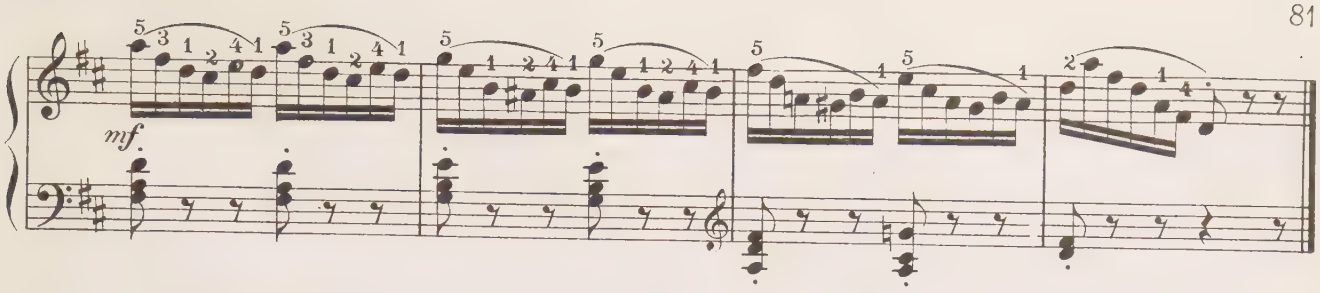

mf
p
mf cantabile
mf
Coda
riten.
pp
D.C. al ⊕
e poi la Coda
Fine



Observe previous suggestions; transpose.

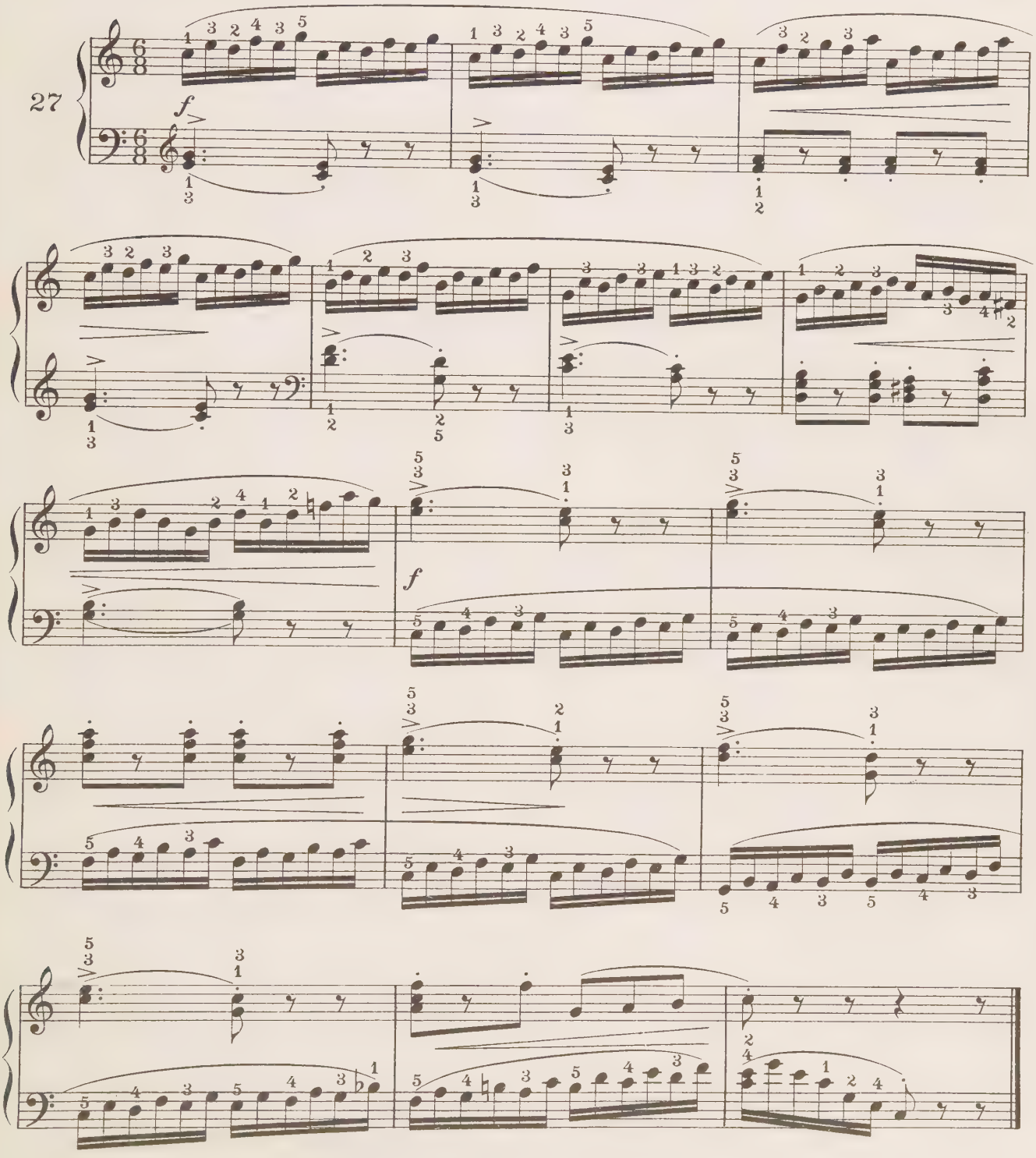
CZERNY, Op. 821, Nº 22





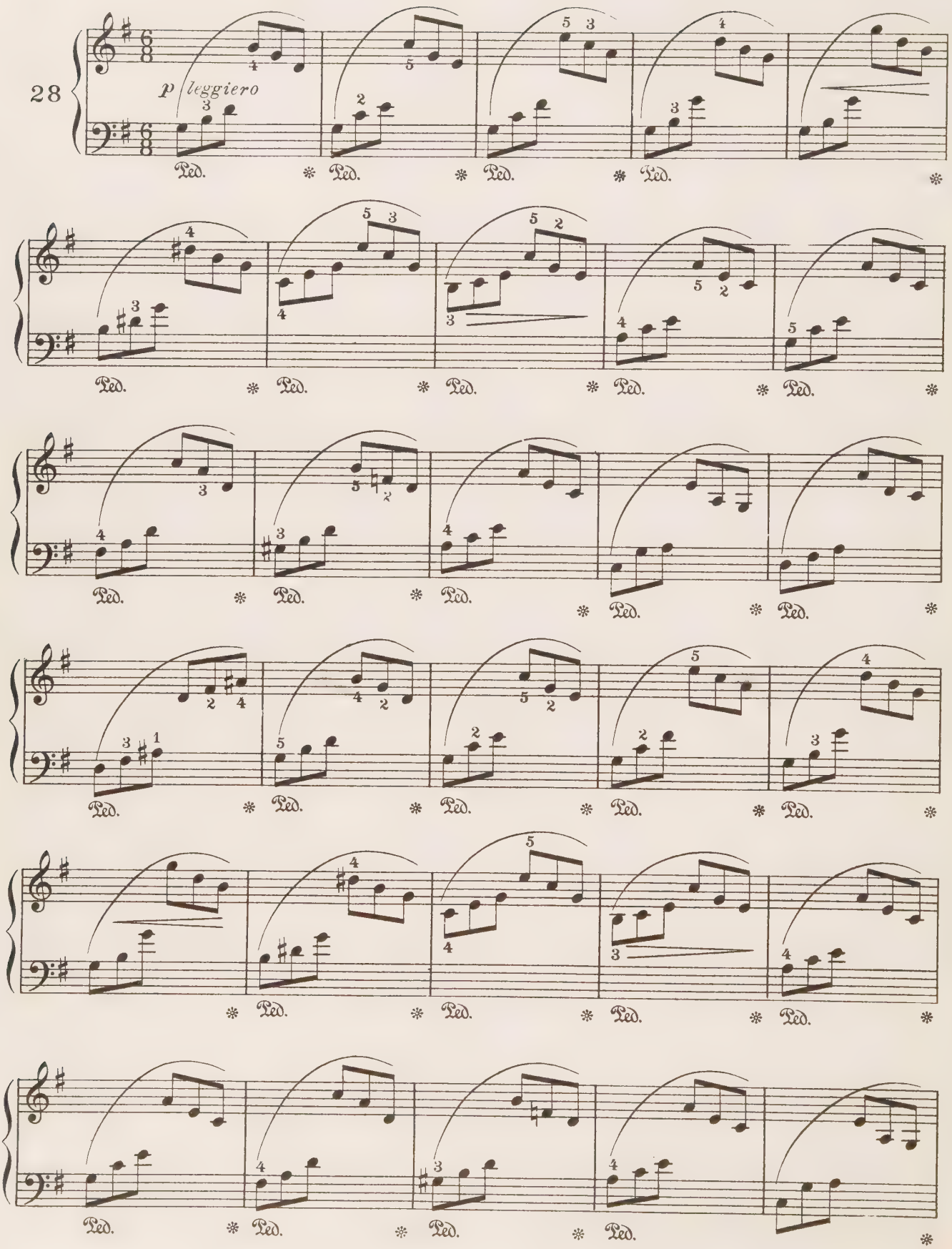
Allegretto vivo ♩. = 80

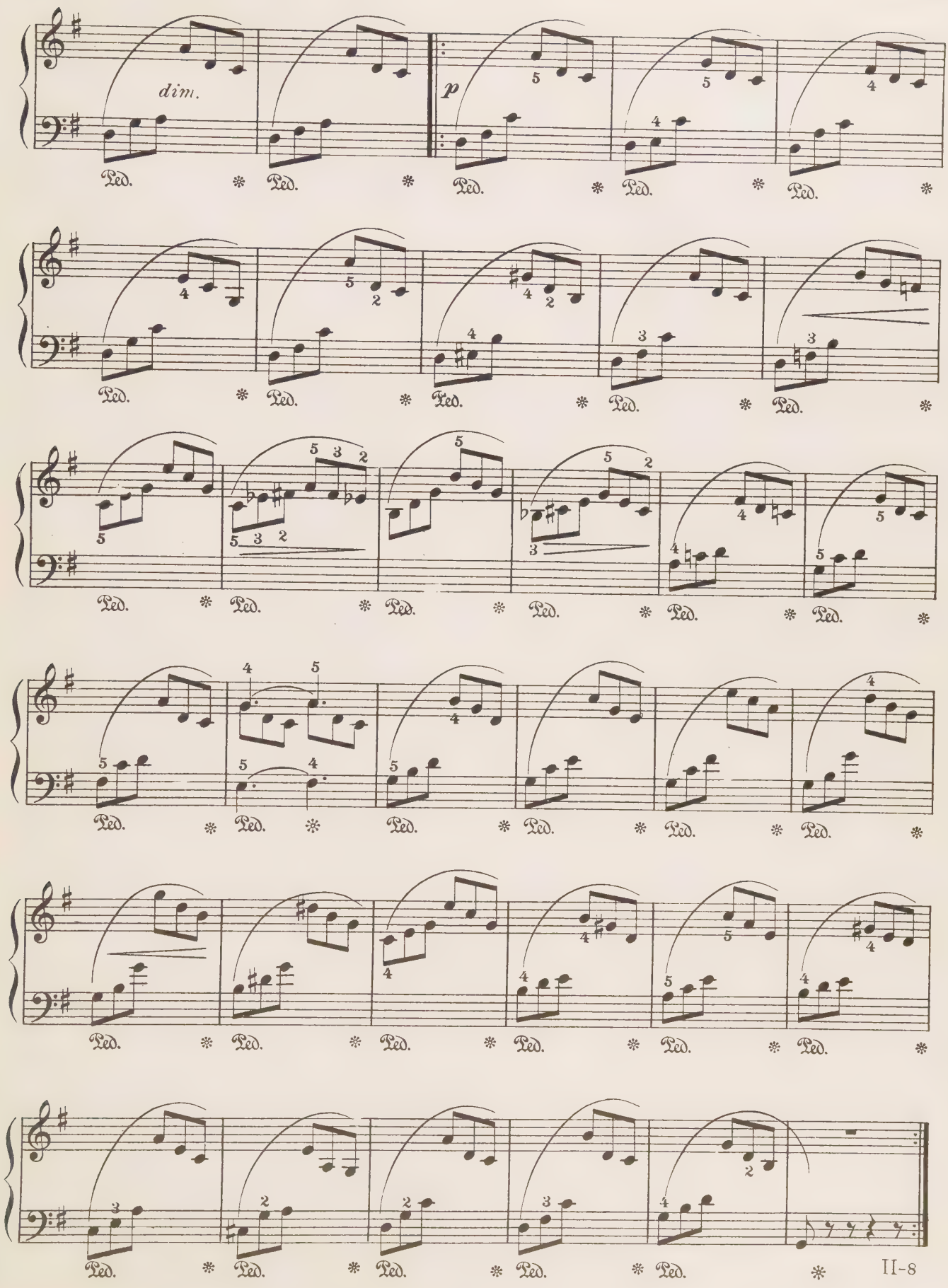
KOHLER, Op. 242. N? 10



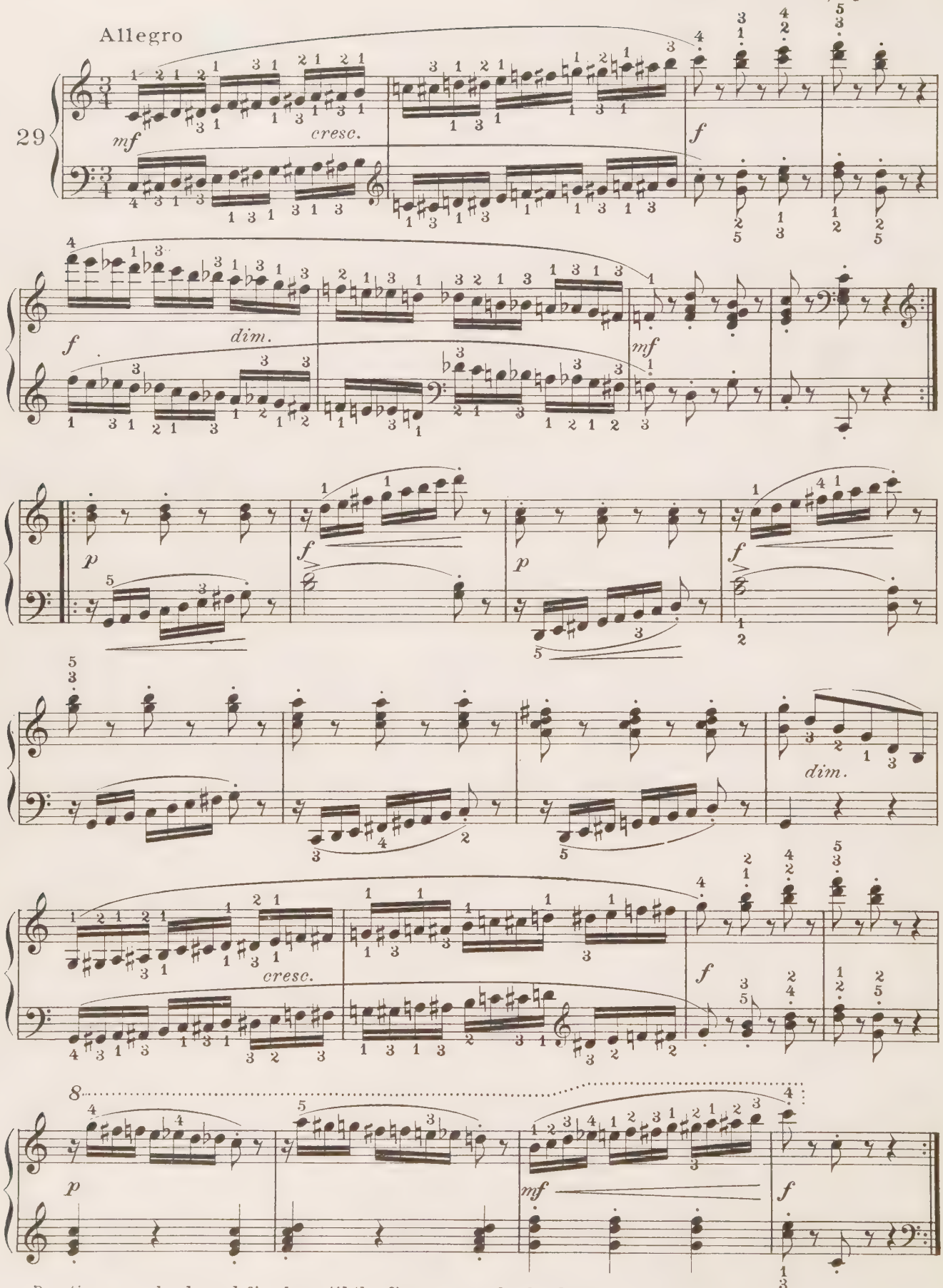
Later transpose to D, E, A, B, C♯, E♭

Allegro moderato





23-736-24



Practise very slowly and firmly until the fingers are absolutely sure of the notes.

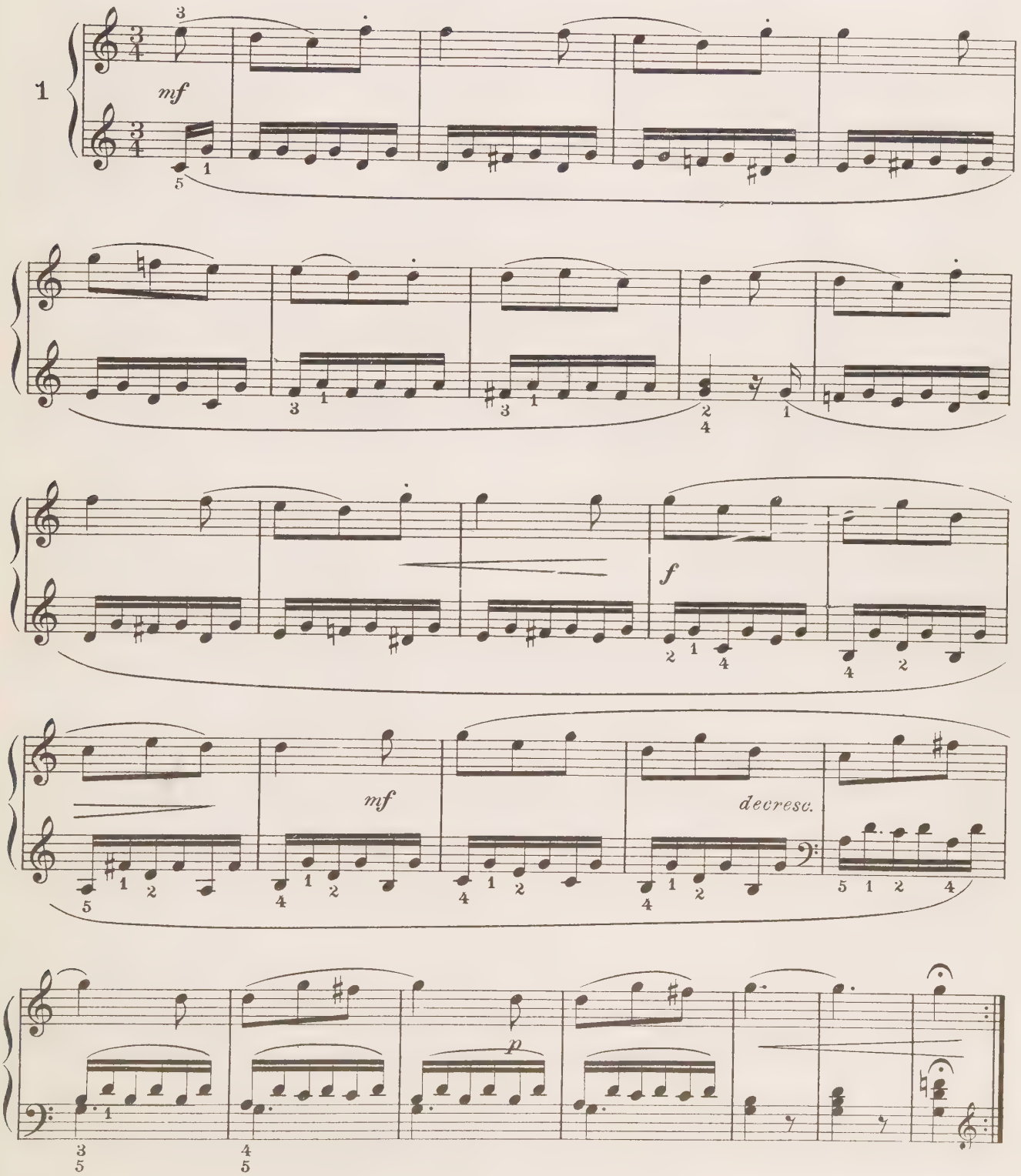
SECOND GRADE PIECES
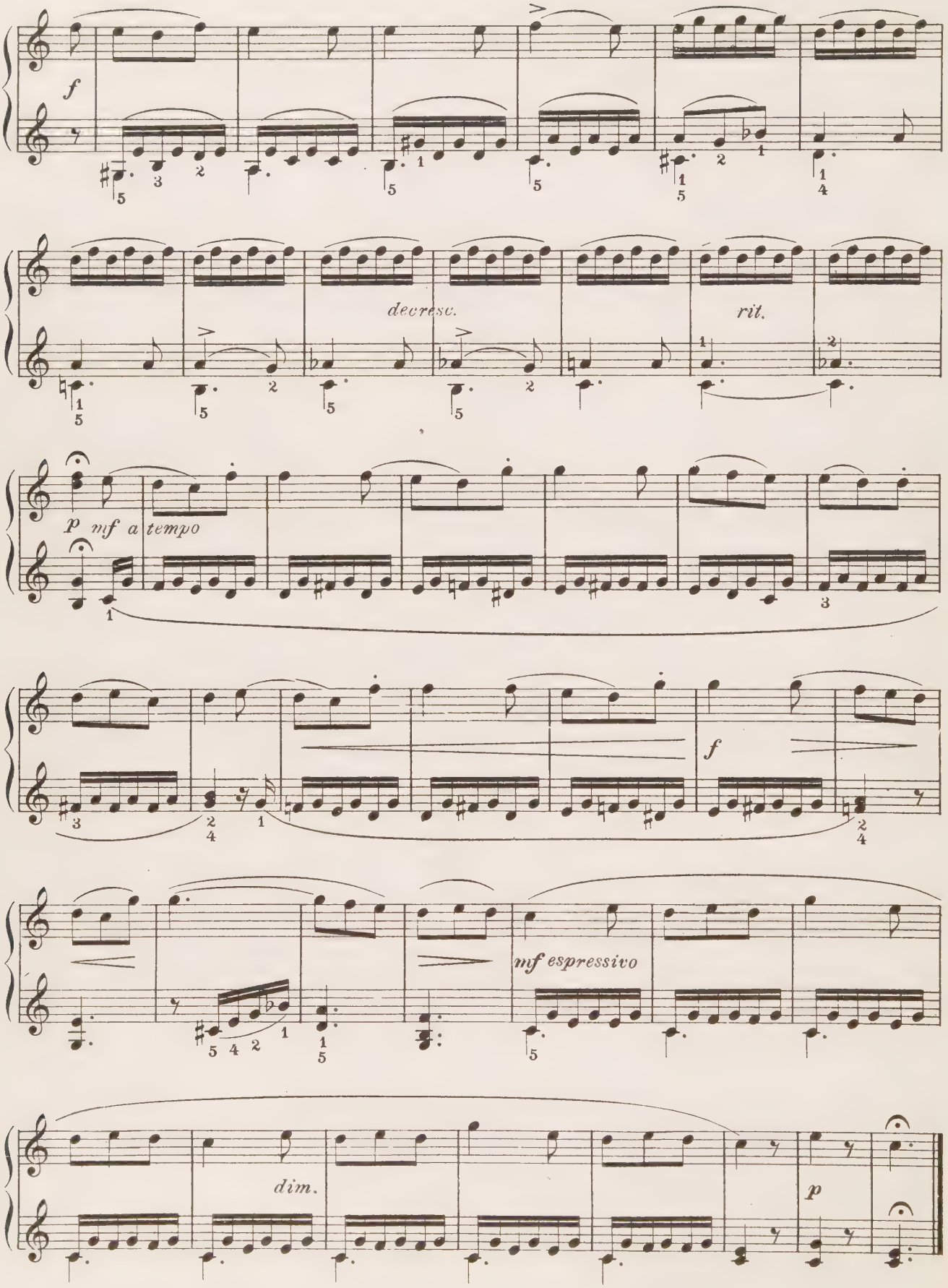
Sonatine

Edited by
CHARLES DENNÉE

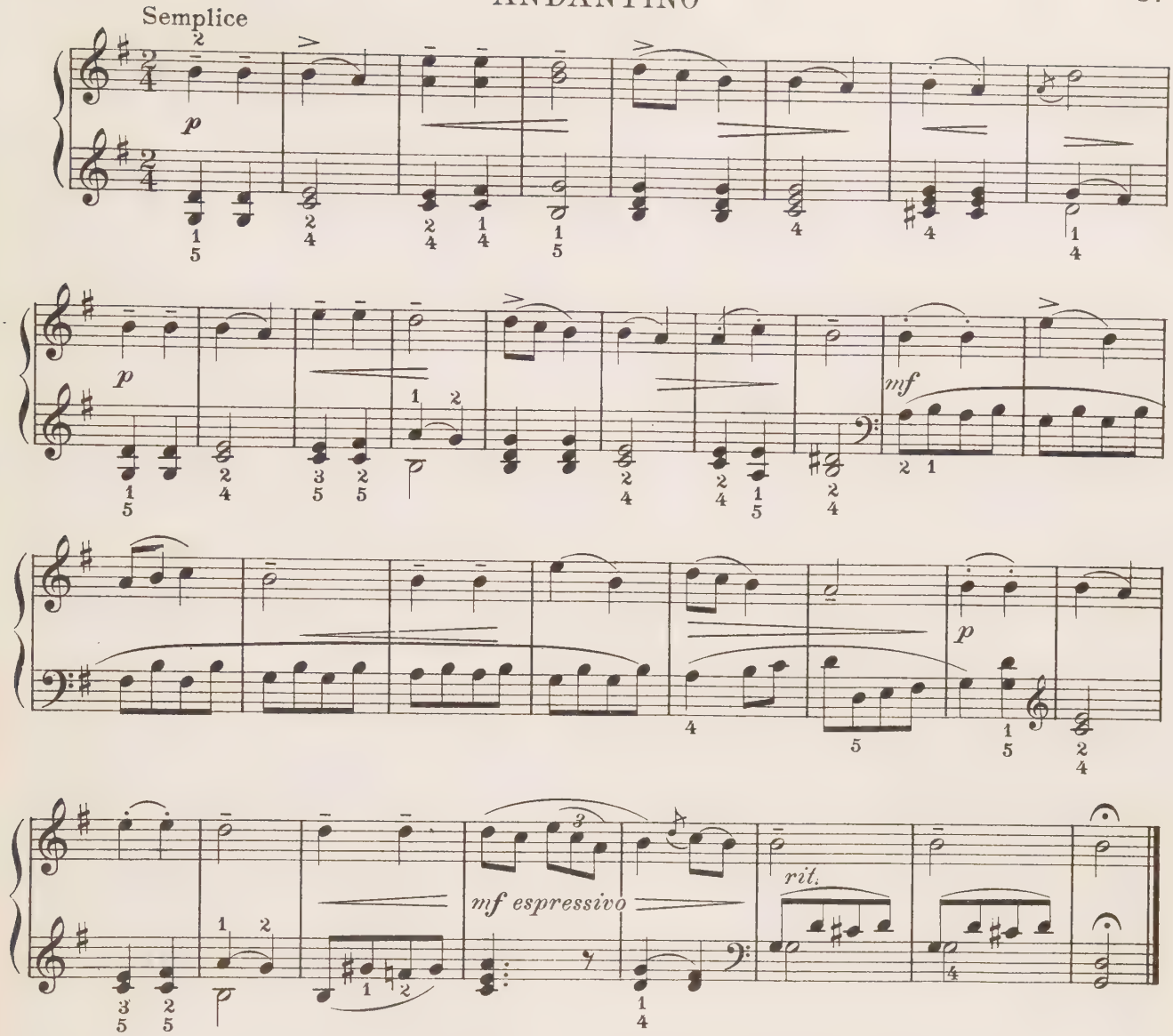
CARL REINECKE. Op. 127 A

Allegretto
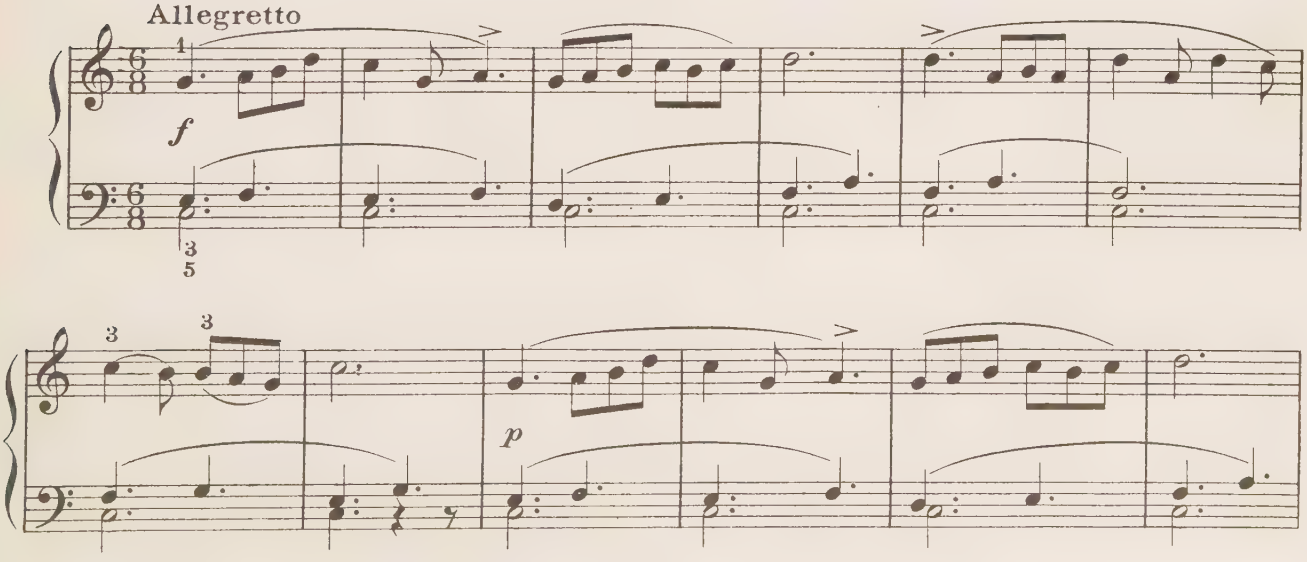


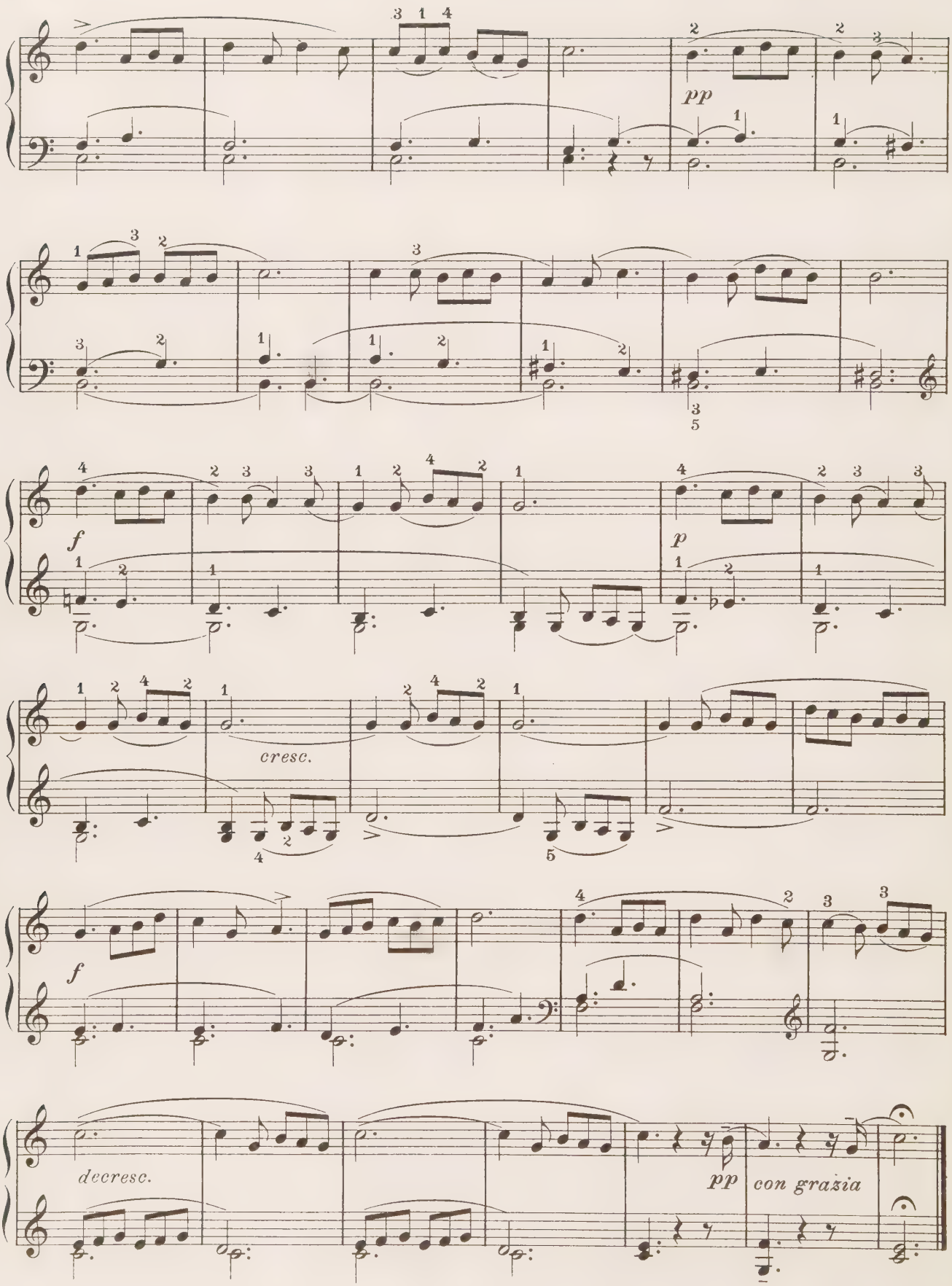

f
decresc.
rit.
p mf a tempo
f
mf espressivo
dim.
p

ANDANTINO



RONDO PASTORALE





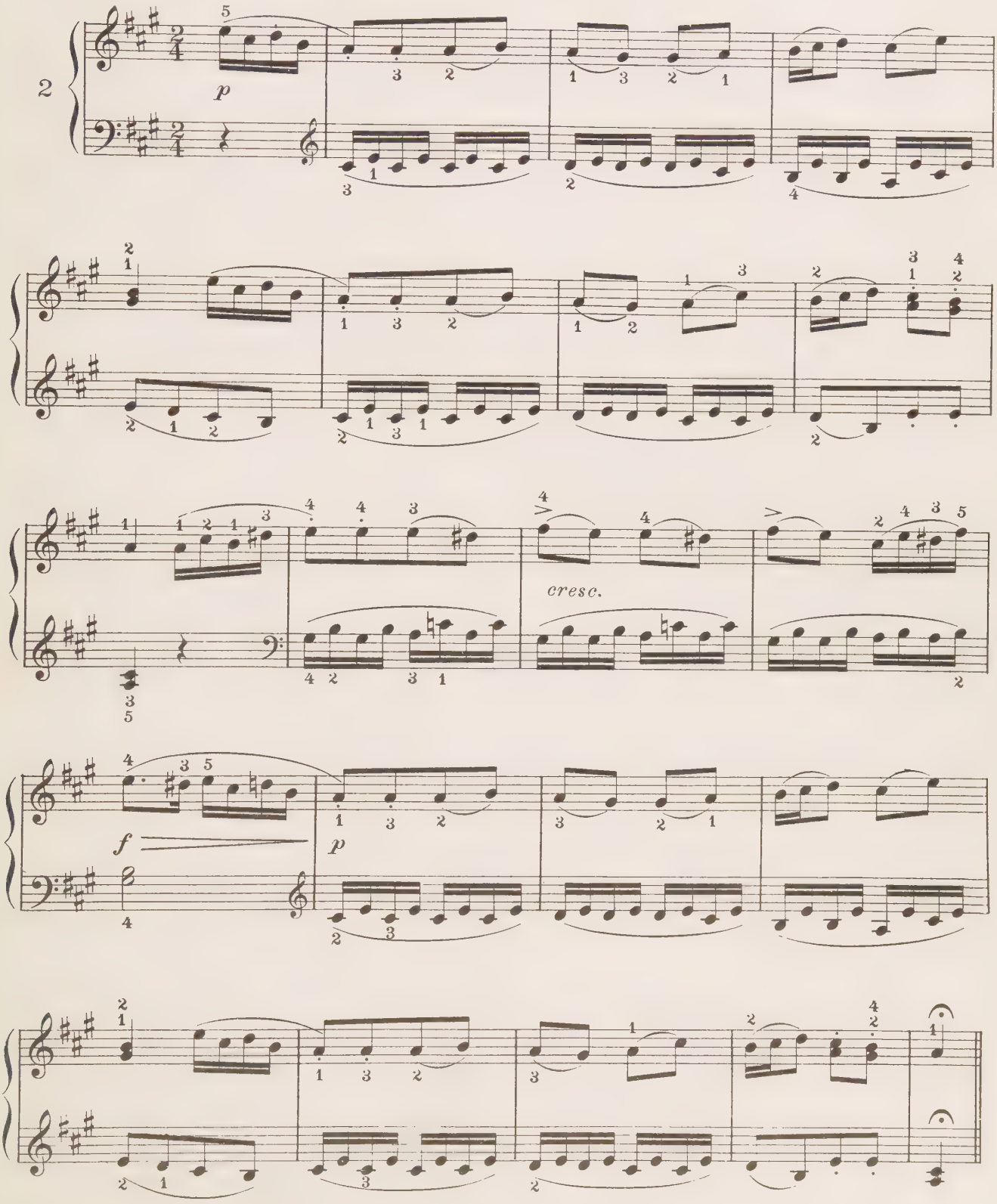
The fingering given is preferable to a strict adherance to the 5 key position.

DANCING UNDER THE LINDEN-TREE

Edited by
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CARL REINECKE. Op. 161, Nº 5

Andantino



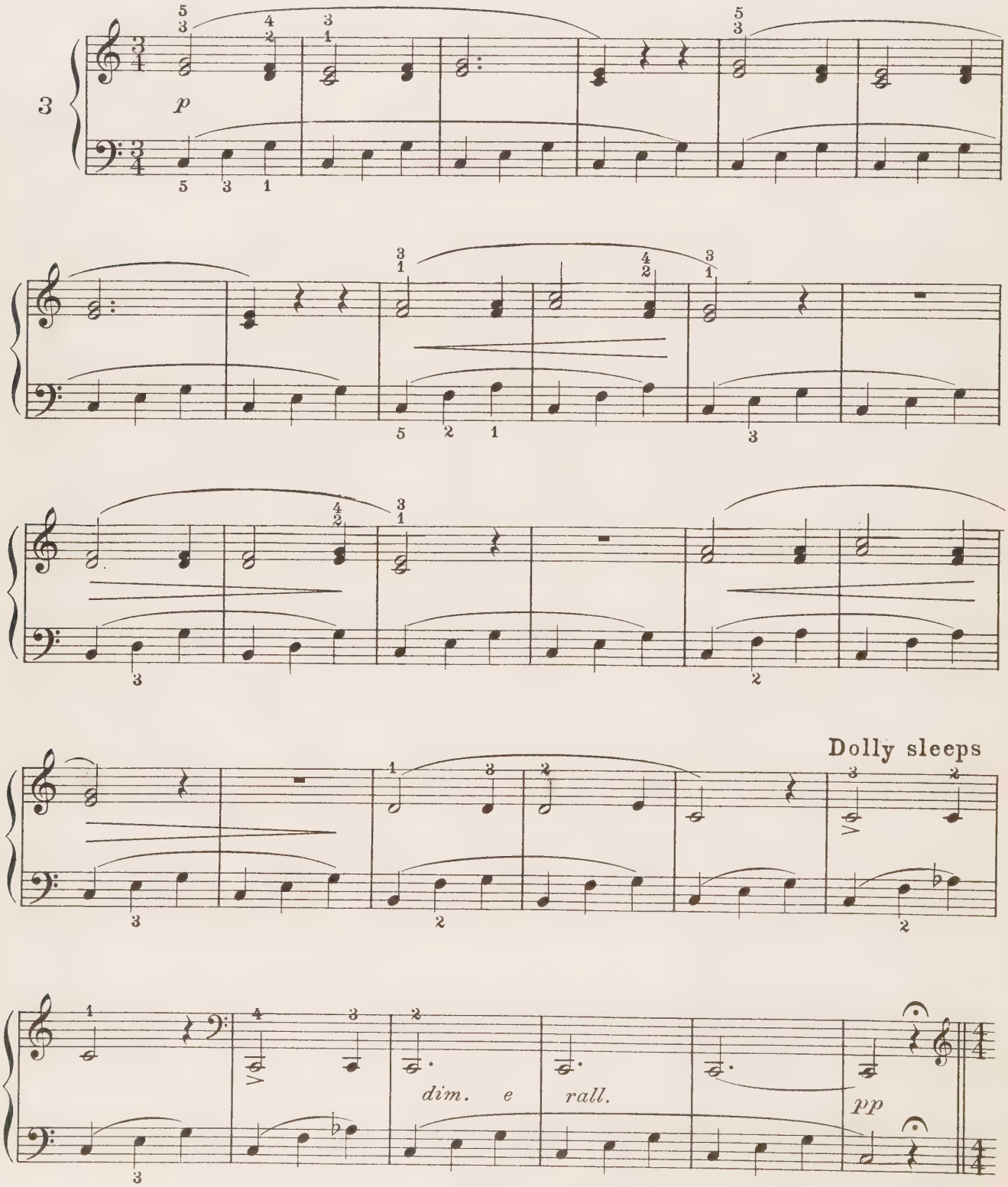
Dolly's Dreaming

Edited by
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Cradle Song

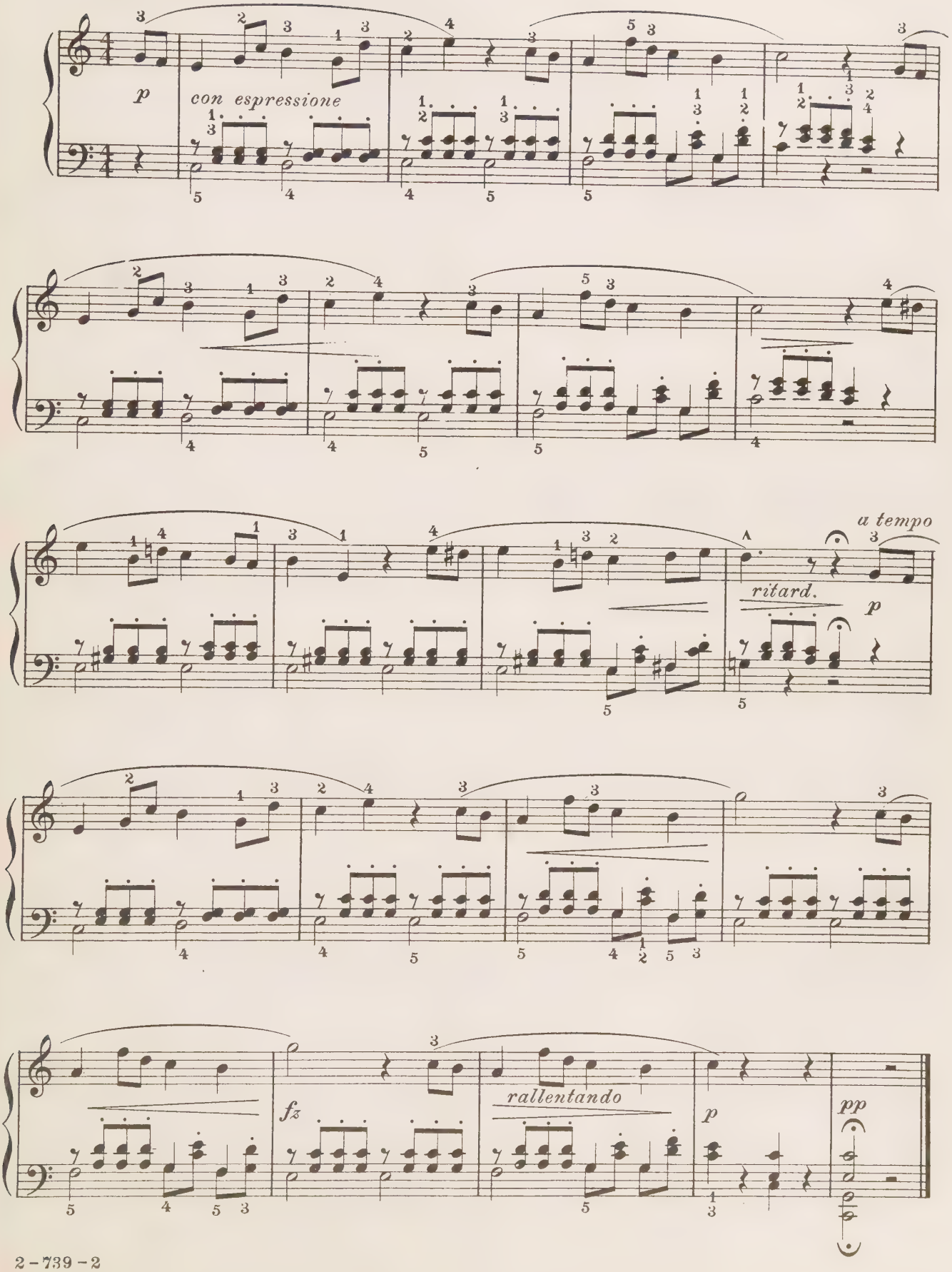
Andante con moto

THEODOR OESTEN
Op. 202, No. 4



Dolly's Dream

Moderato

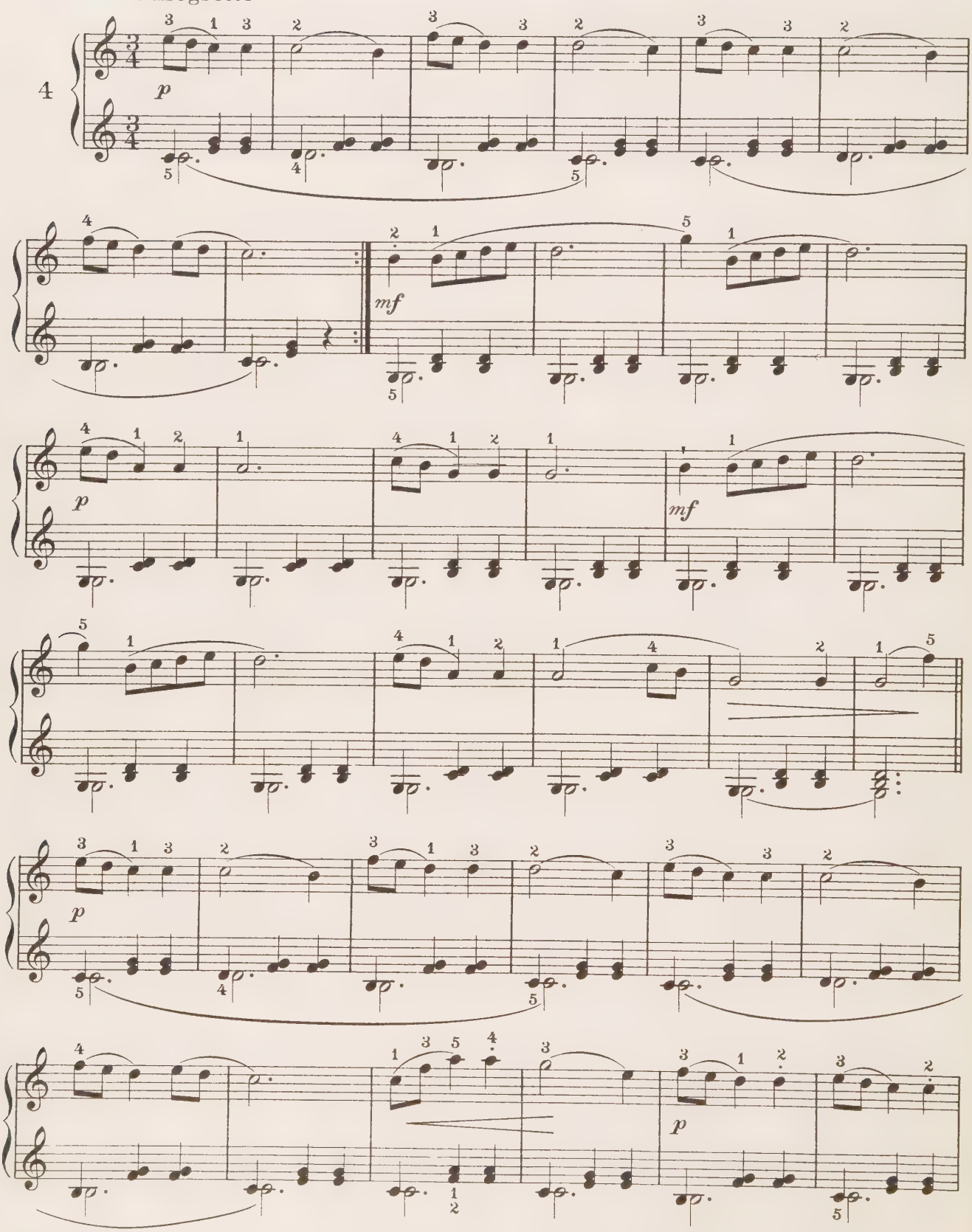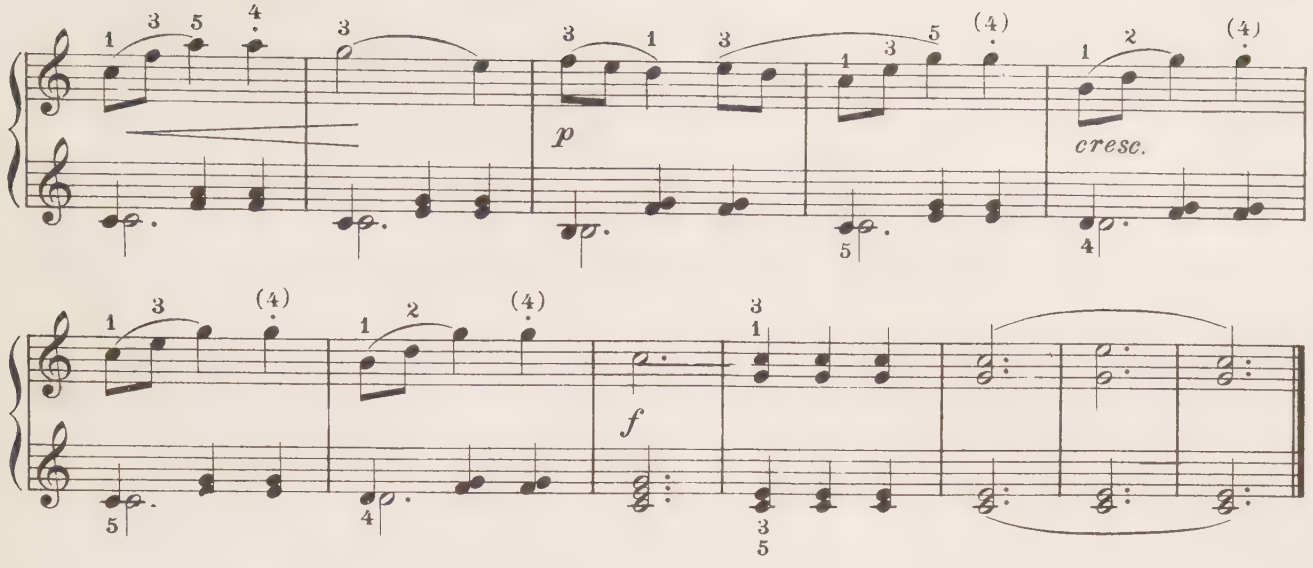


Edited by
Charles Dennée

Rose Mazurka

A. SCHMOLL. Op. 50

Allegretto

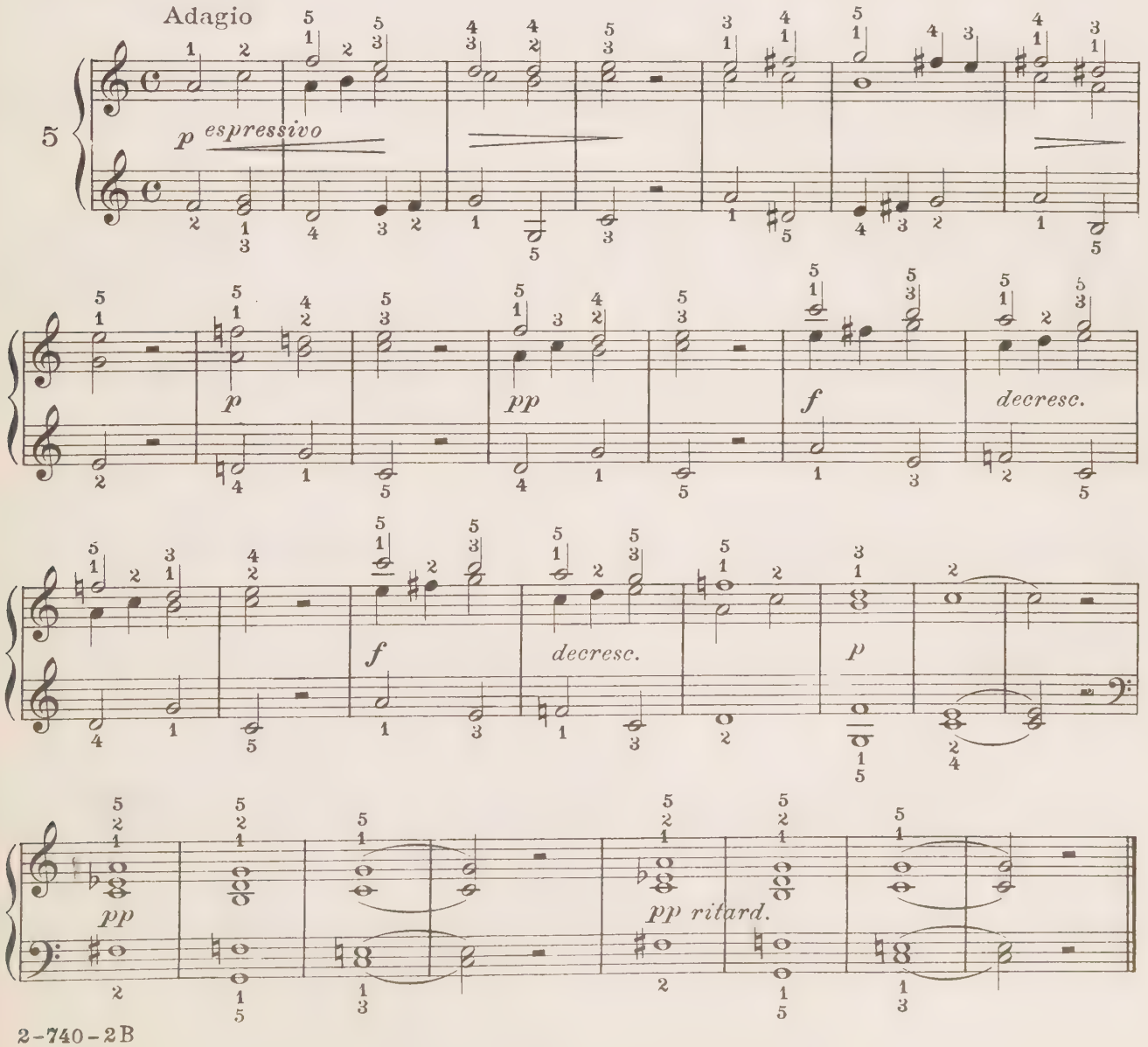




Morning Prayer

Edited by
CHARLES DENNÉE

CORNELIUS GURLITT. Op. 101, No 2

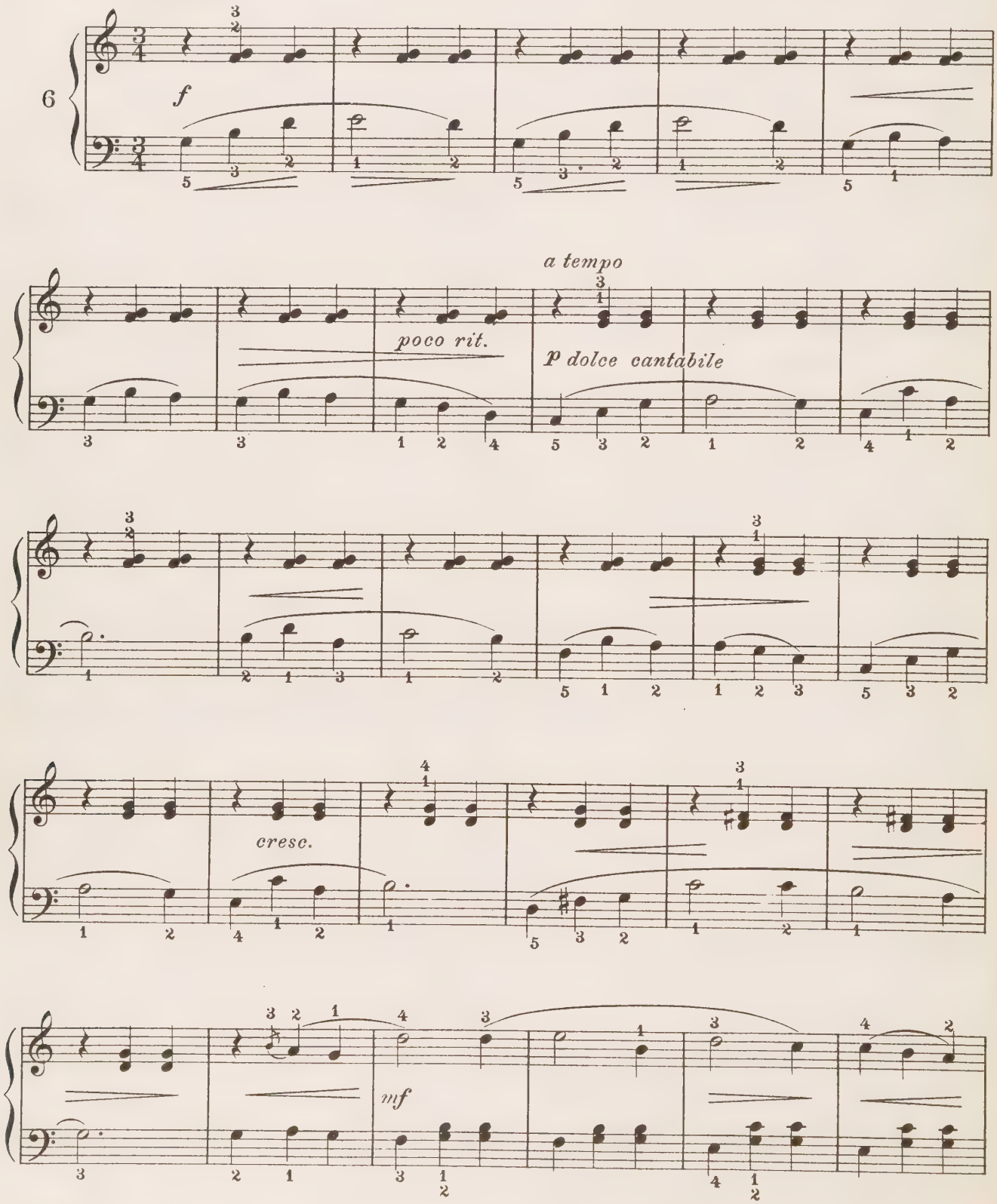


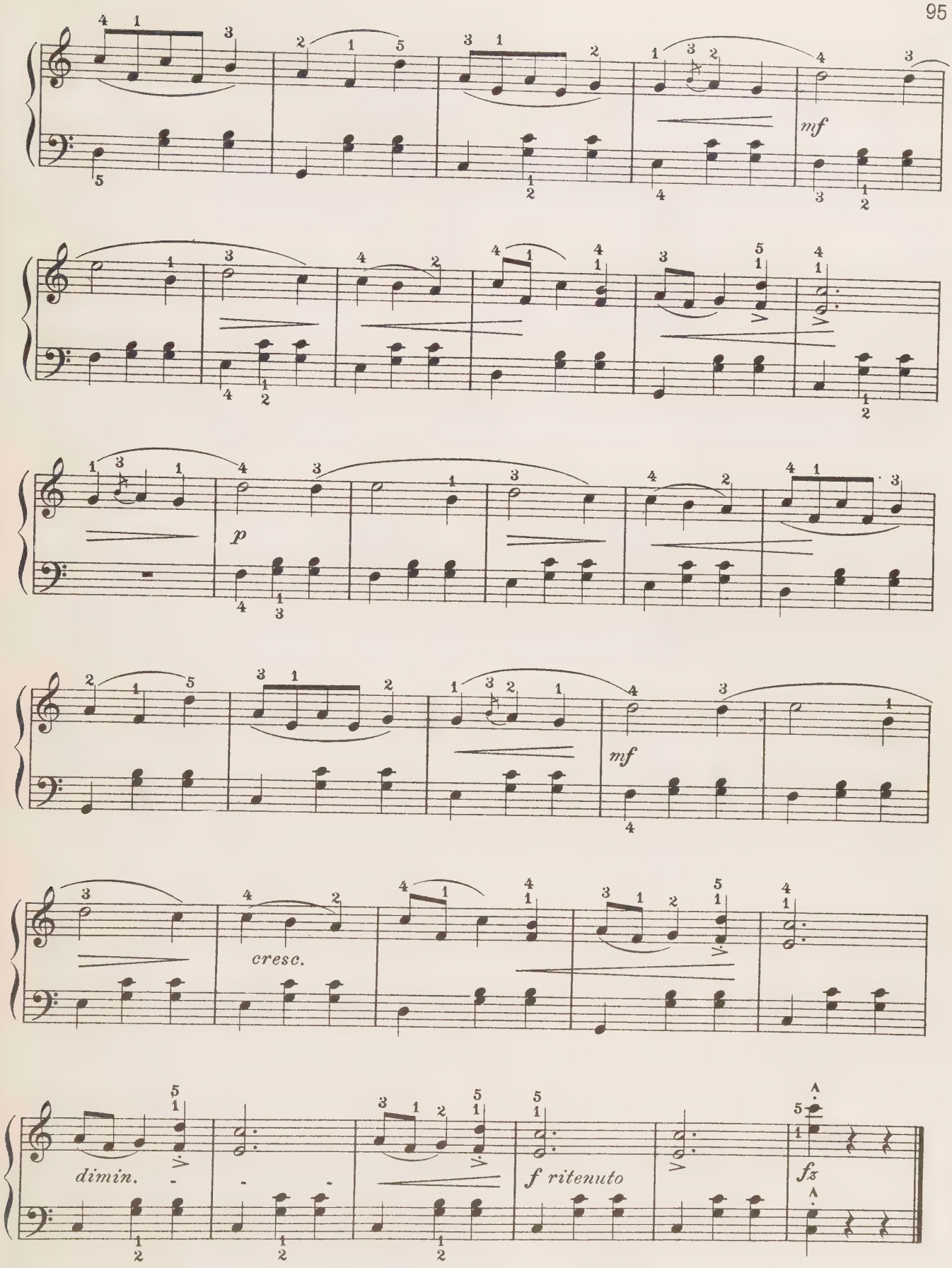
Under the Lindens

Edited by
CHARLES DENNÉE

PAUL BEAUMONT

Moderato con moto
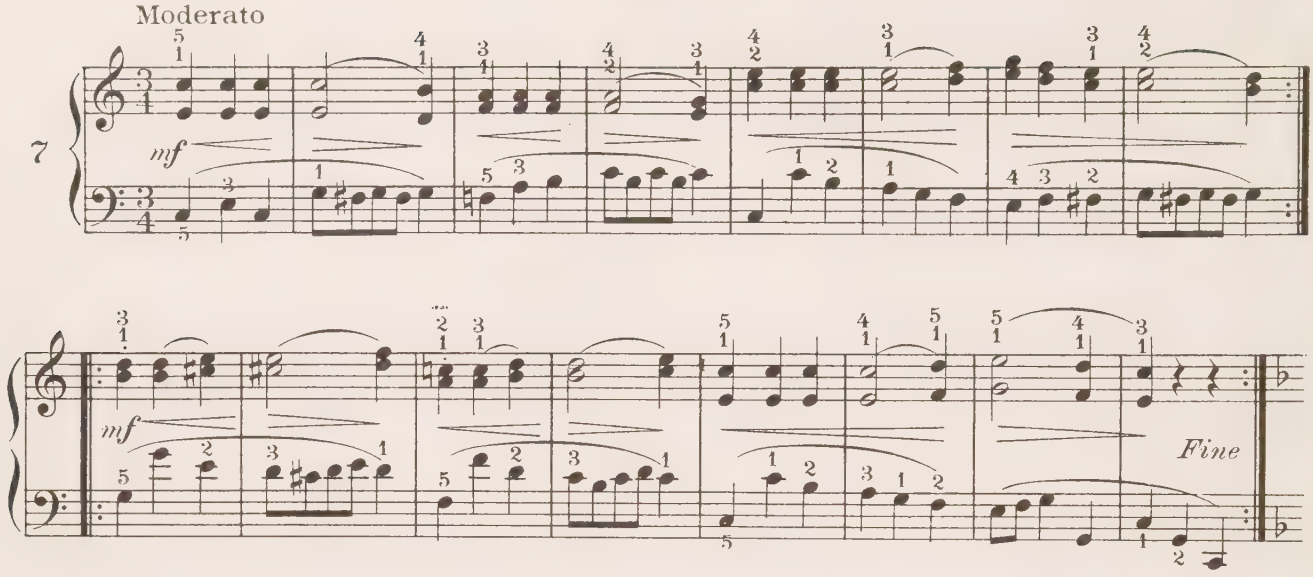



mf
p
mf
cresc.
dimin.
f ritenuto
fz

Edited by
CHARLES DENNÉE

Menuett

J. PLEYEL

Moderato
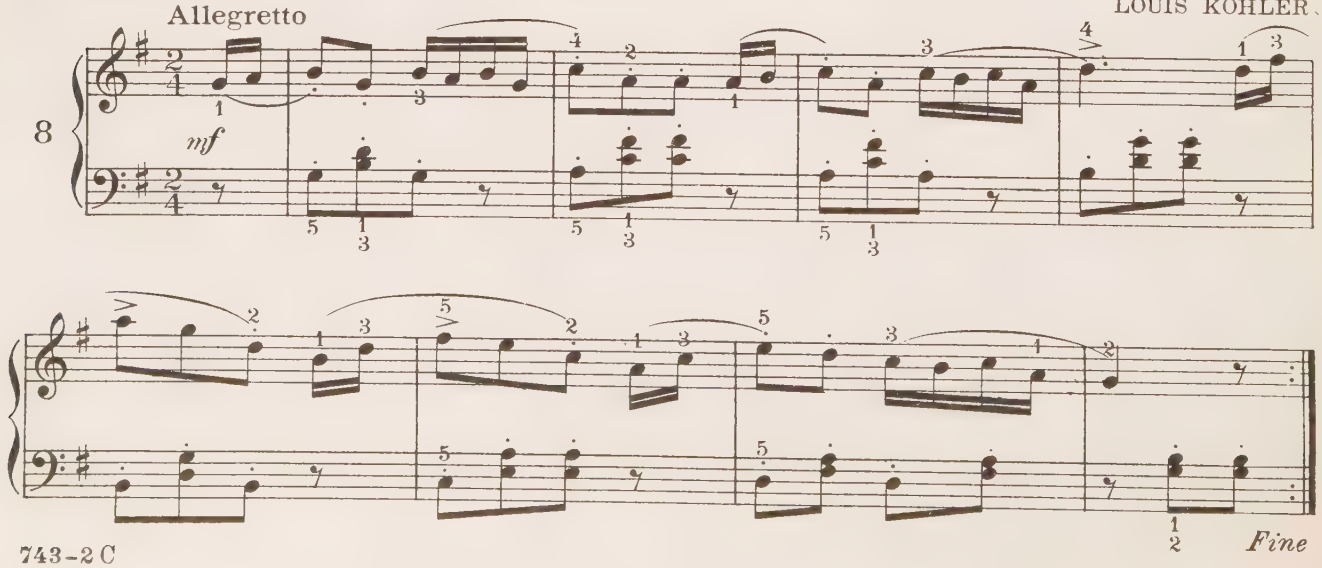


D.C. senza replica al Fine
(Without repeats to *Fine*)
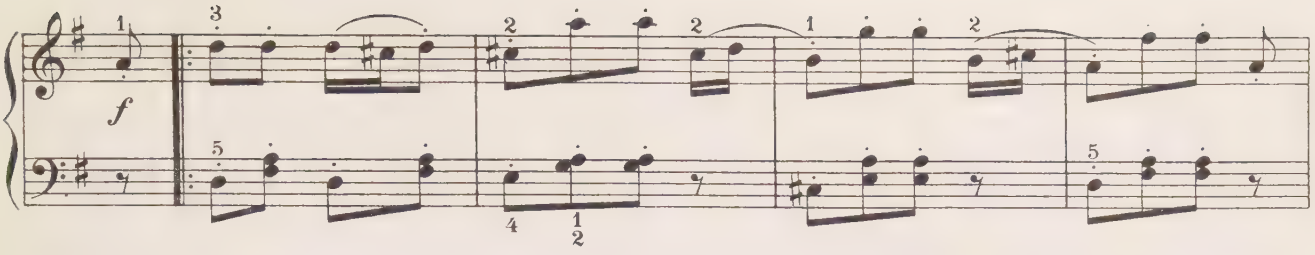
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CHARLES DENNÉE
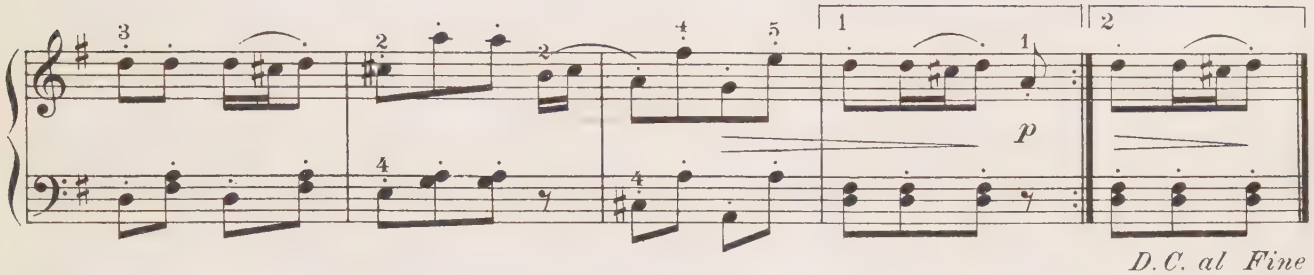
Polka

LOUIS KÖHLER

Allegretto







D.C. al Fine
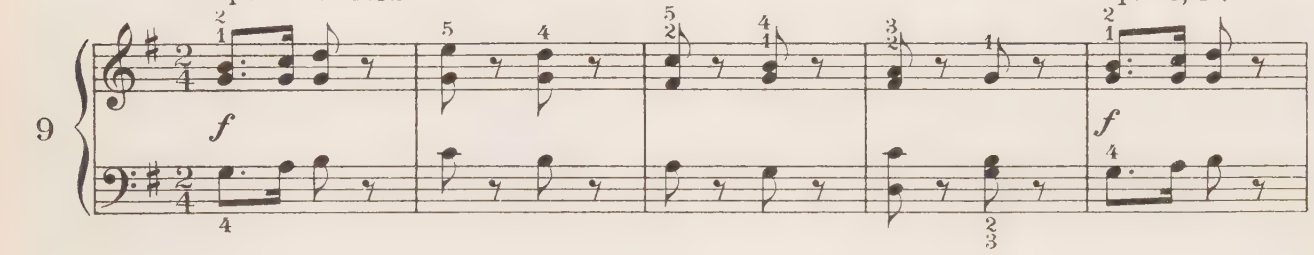
S 108
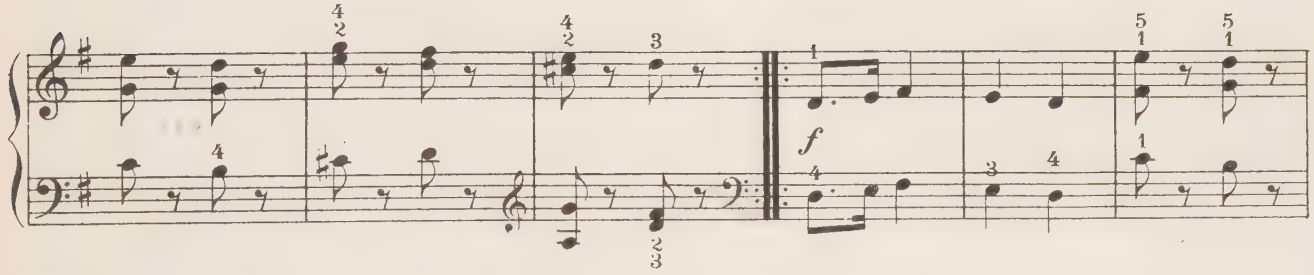
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CHARLES DENNÉE
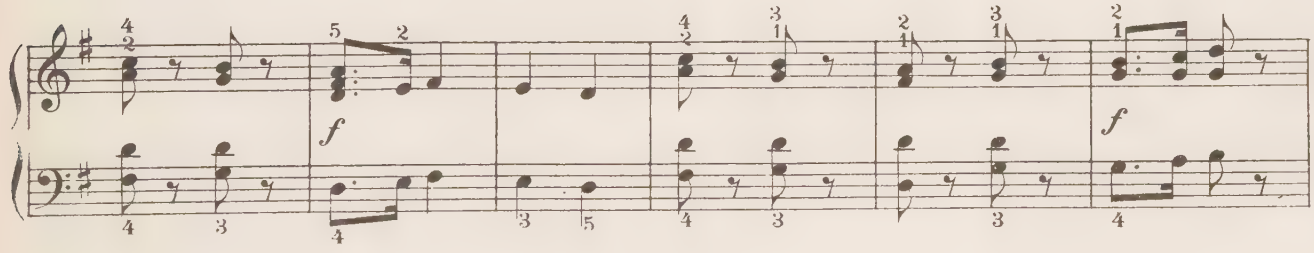
Soldiers' March
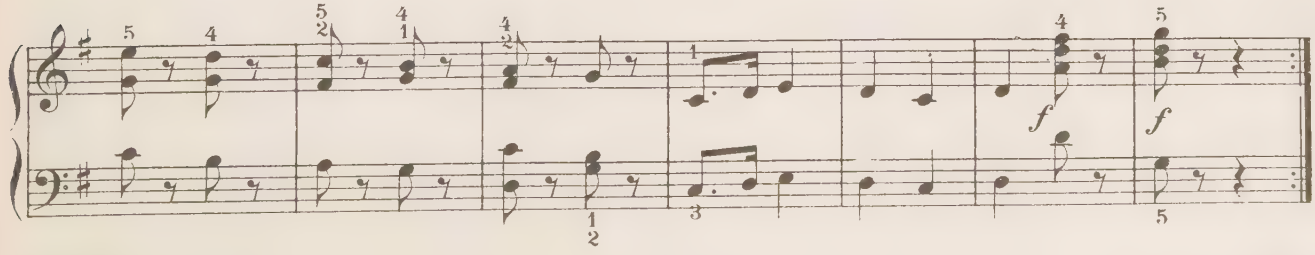
ROBERT SCHUMANN
Op. 68, Nº 2

Tempo di marcia





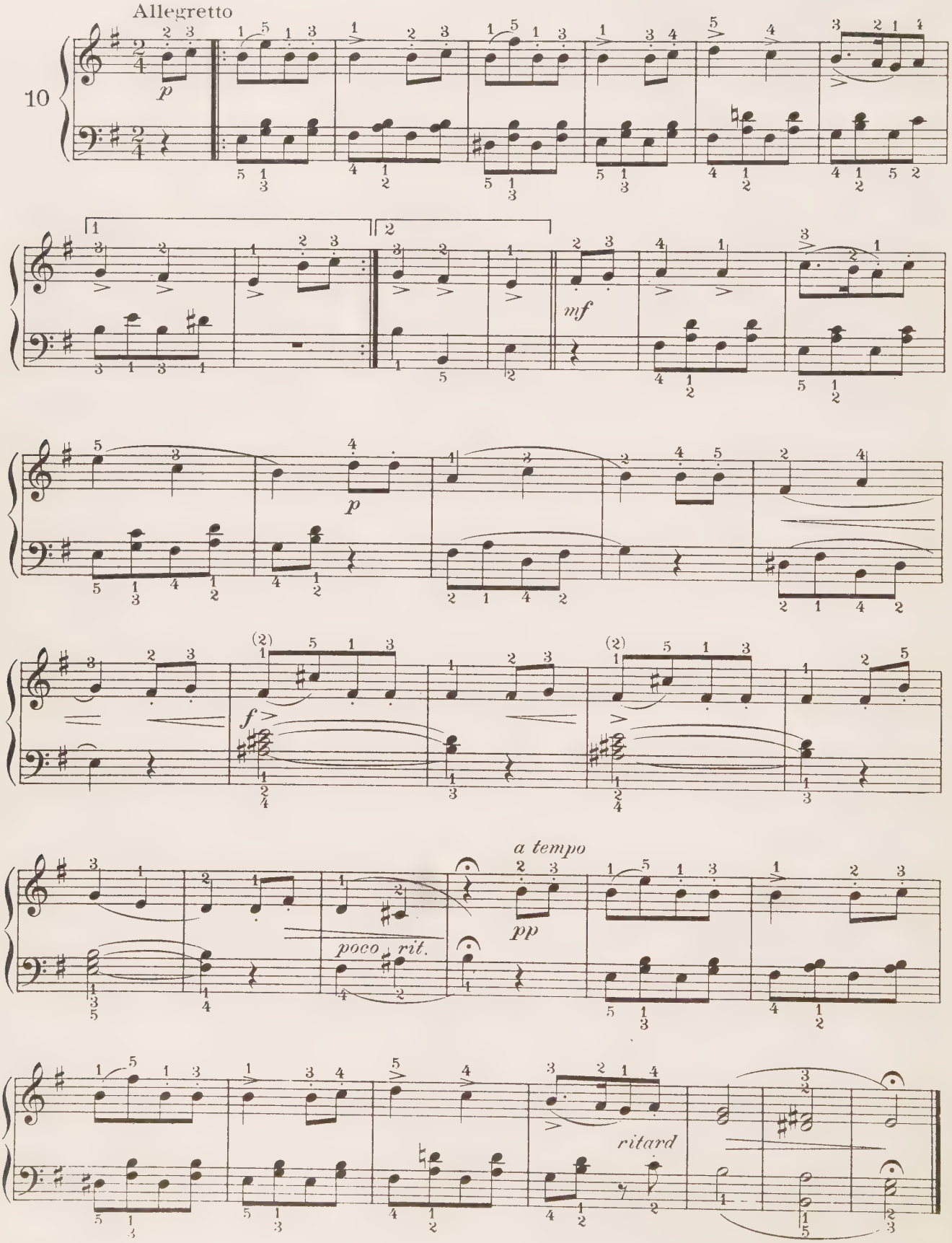




Indian Dance

Edited by
CHARLES DENNÉE

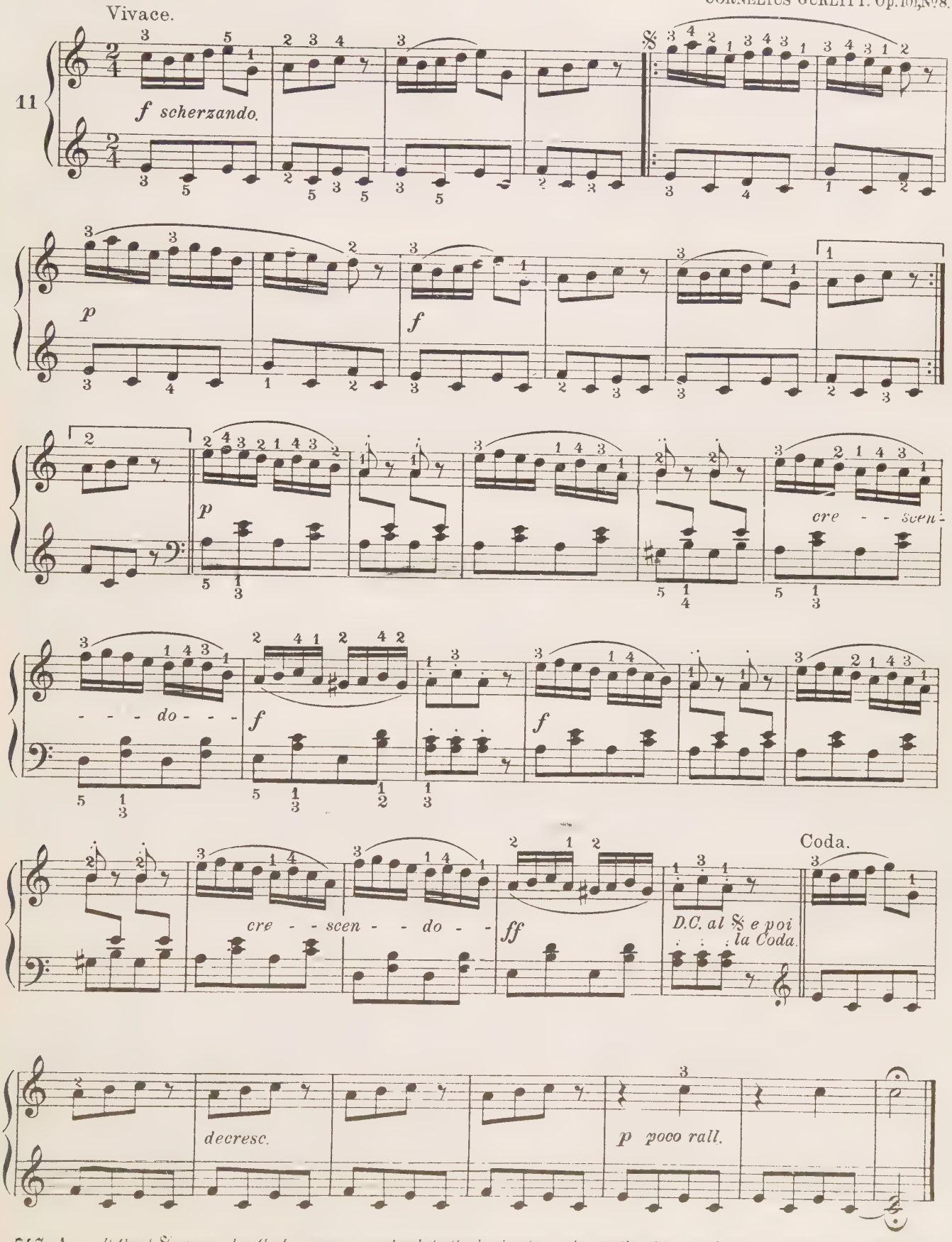
P. LACOMBE



The Fair

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CHARLES DENNÉE

CORNELIUS GURLITT. Op.101,№8.



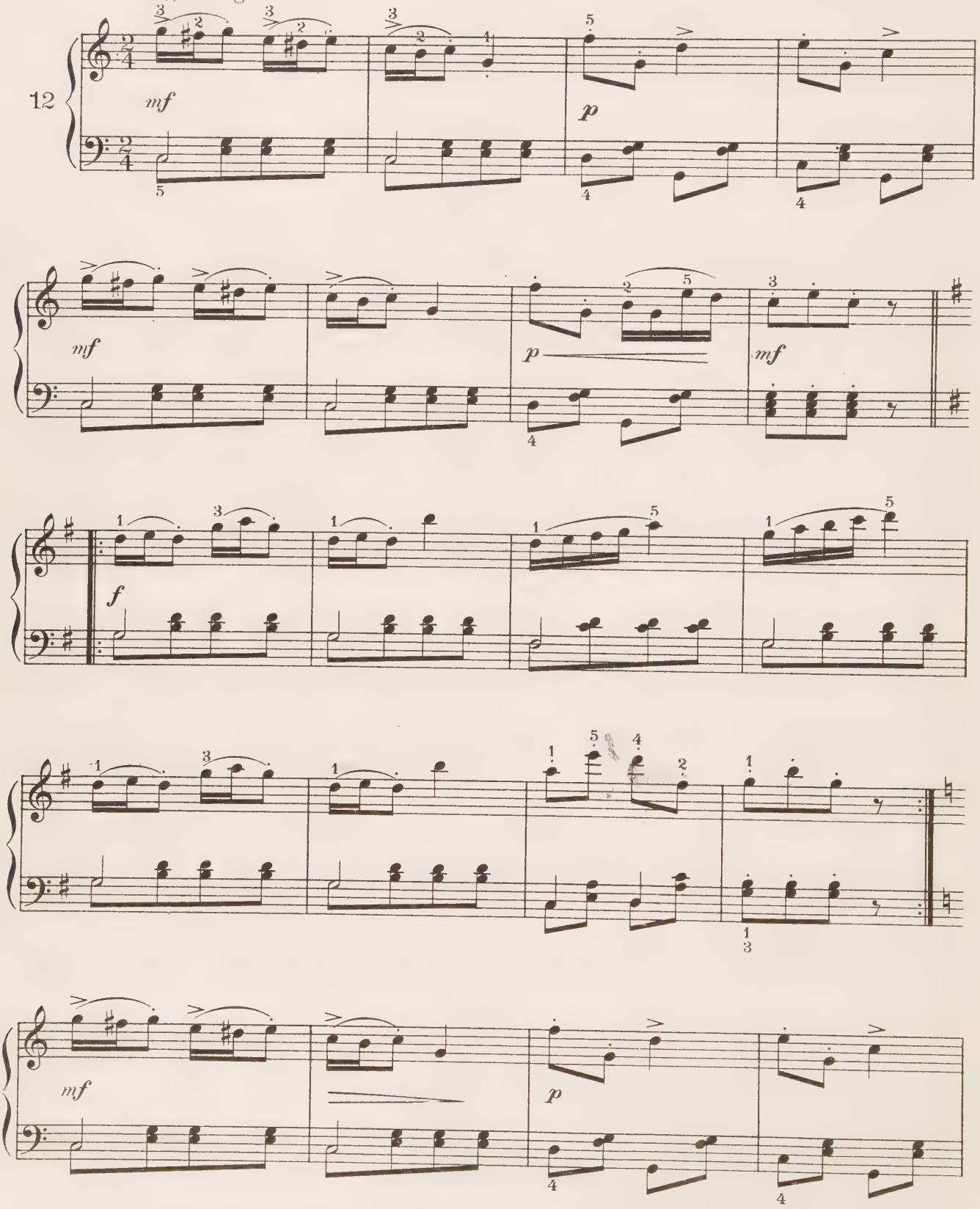
747–1 *D.C. al 𝄋 e poi la Coda, means go back to the beginning, play to the sign, and then go directly to the Coda.*

A Merry Dance

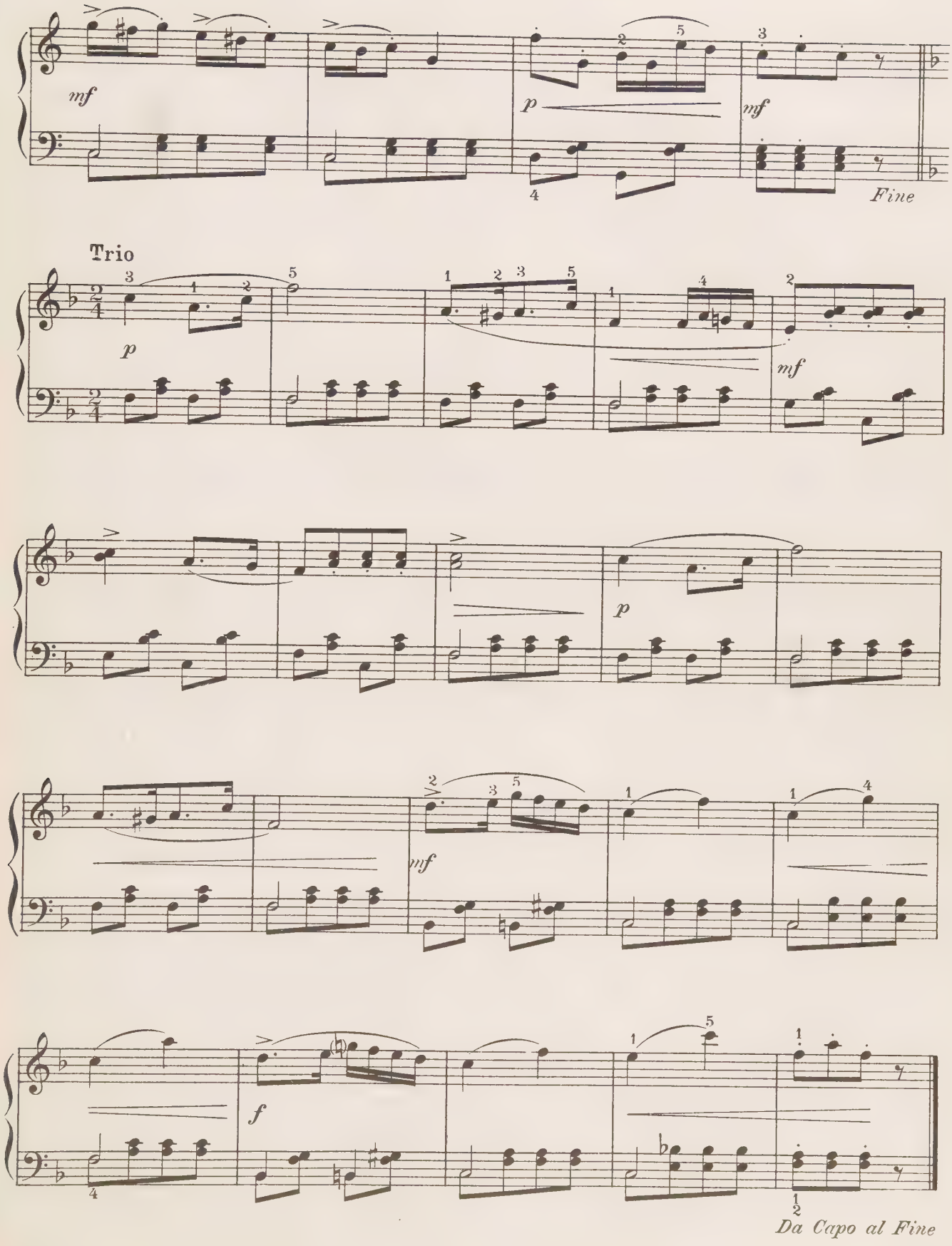
Edited by
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CARL HEINS, Op. 12, № 3

Allegretto giocoso



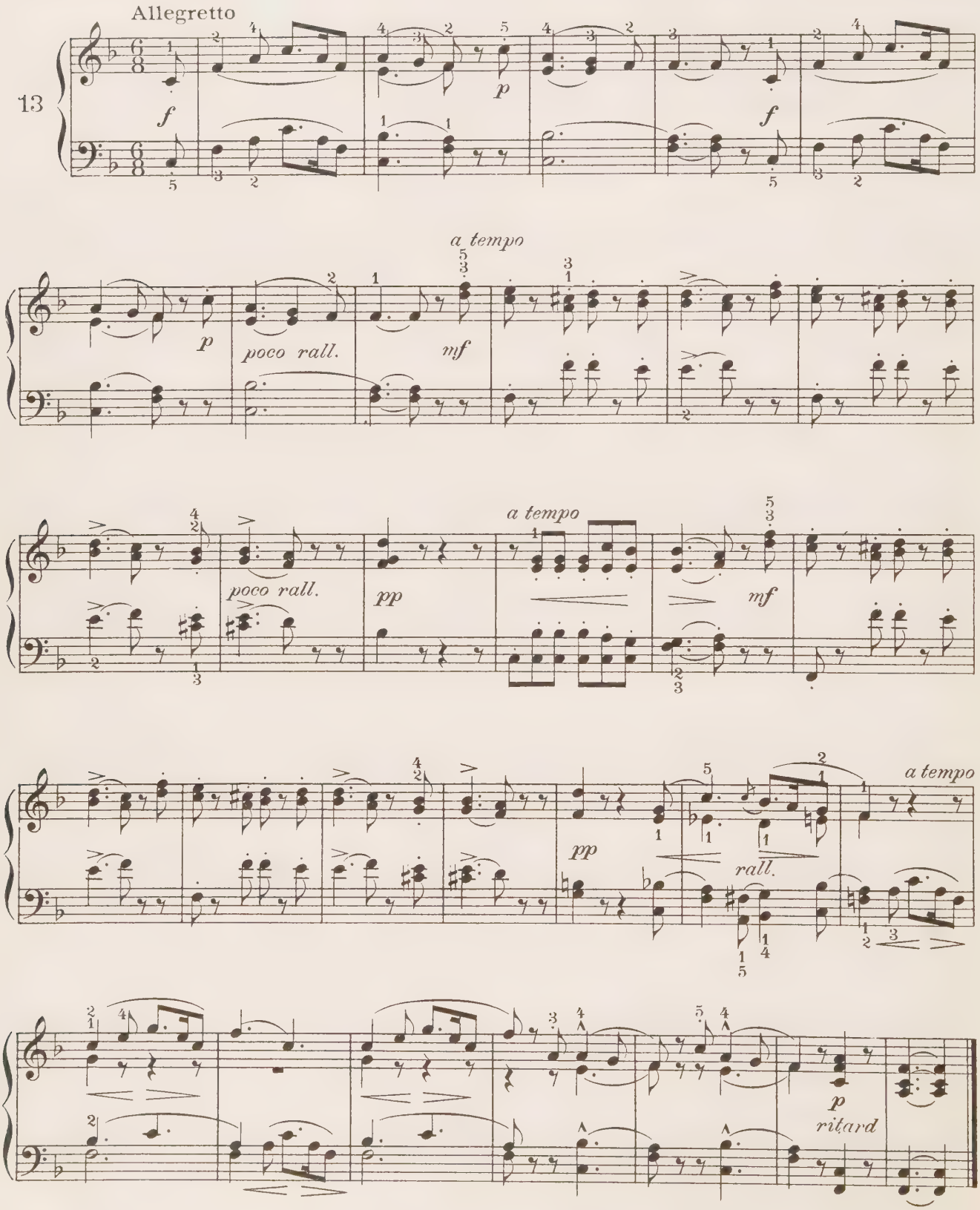
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mf
p
mf
Fine
Trio
p
mf
p
mf
f
Da Capo al Fine

Once There Was A Little Princess

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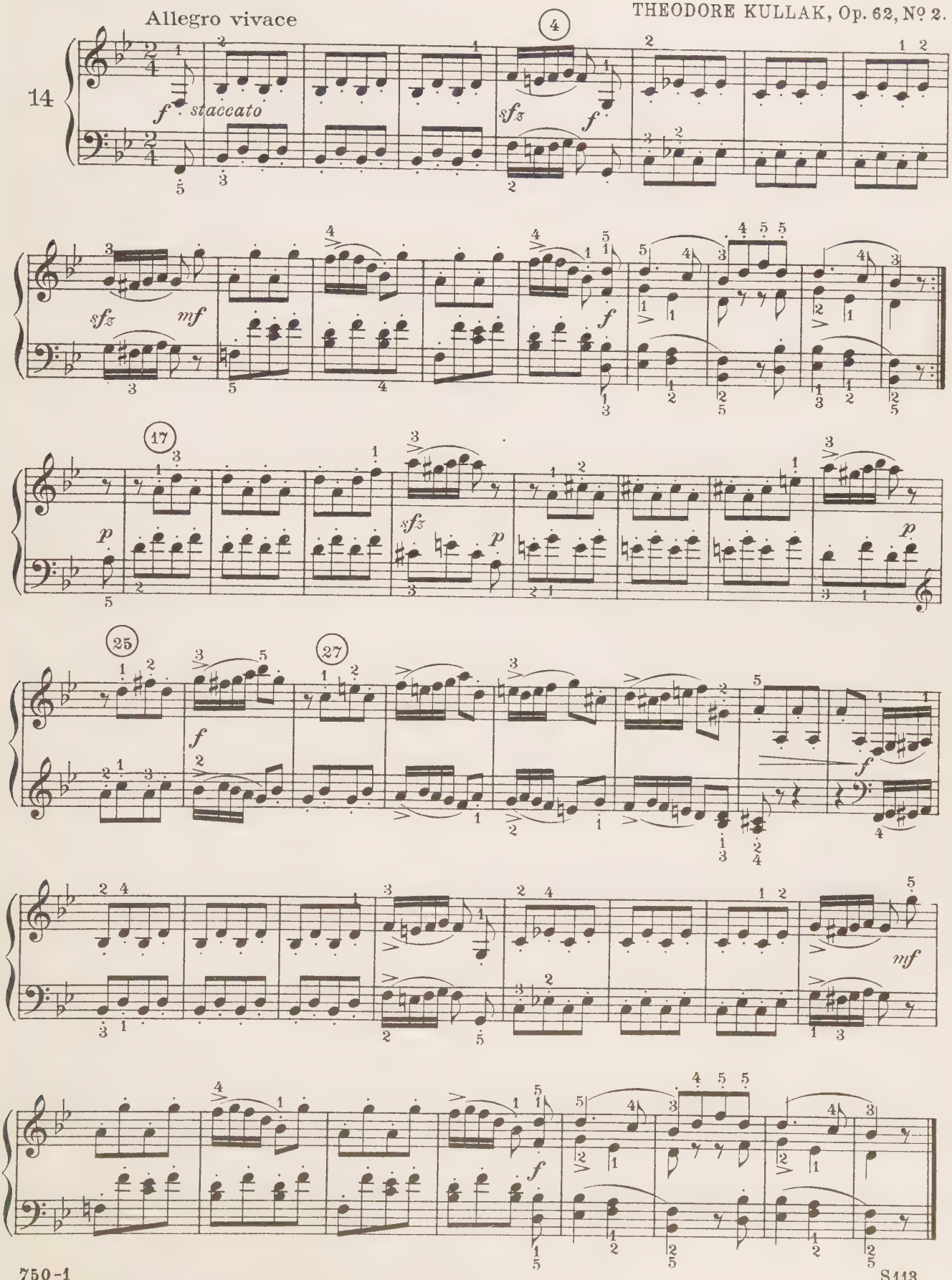
TH. KULLAK
Op 62, Nº 1



The Clock

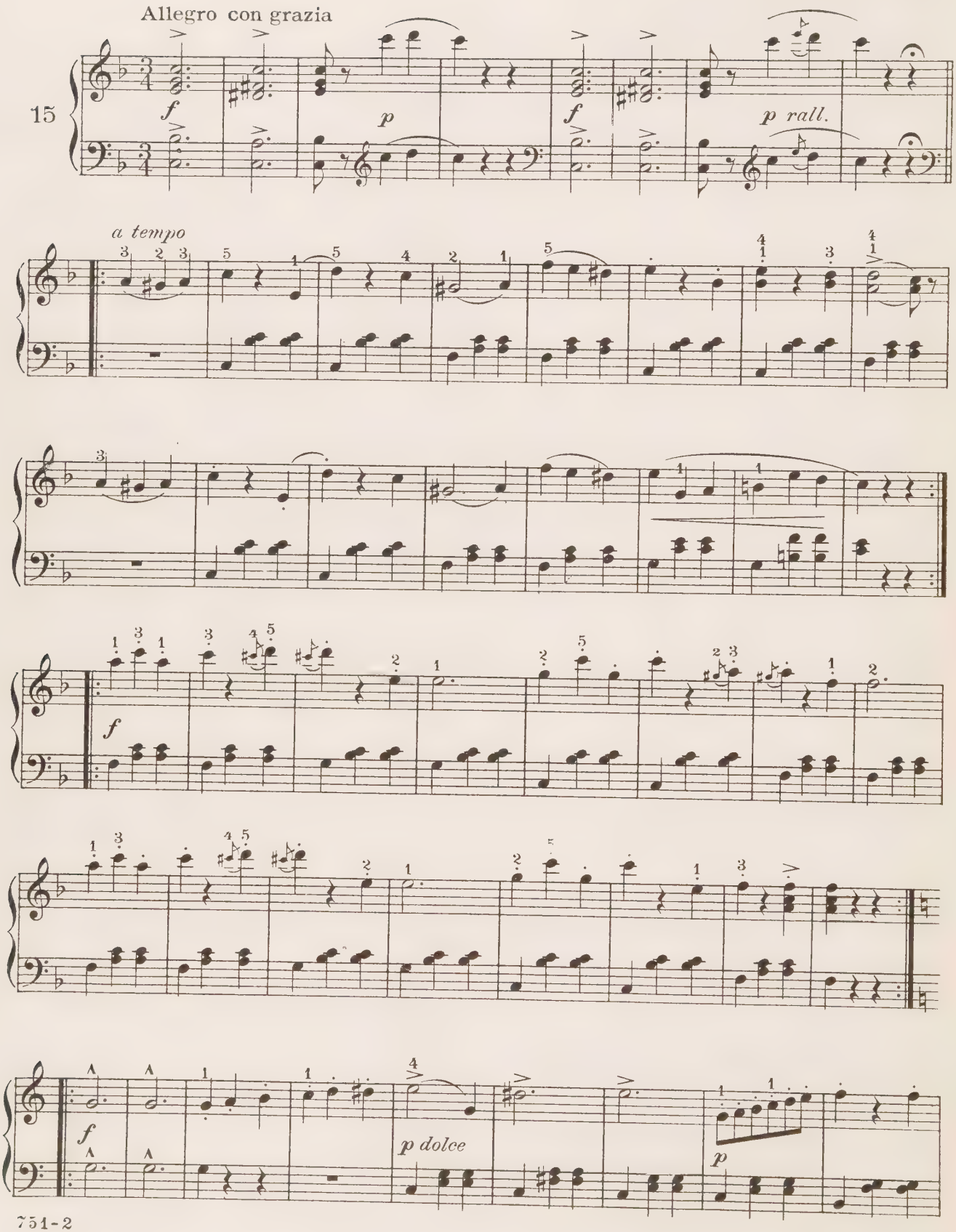
Allegro vivace

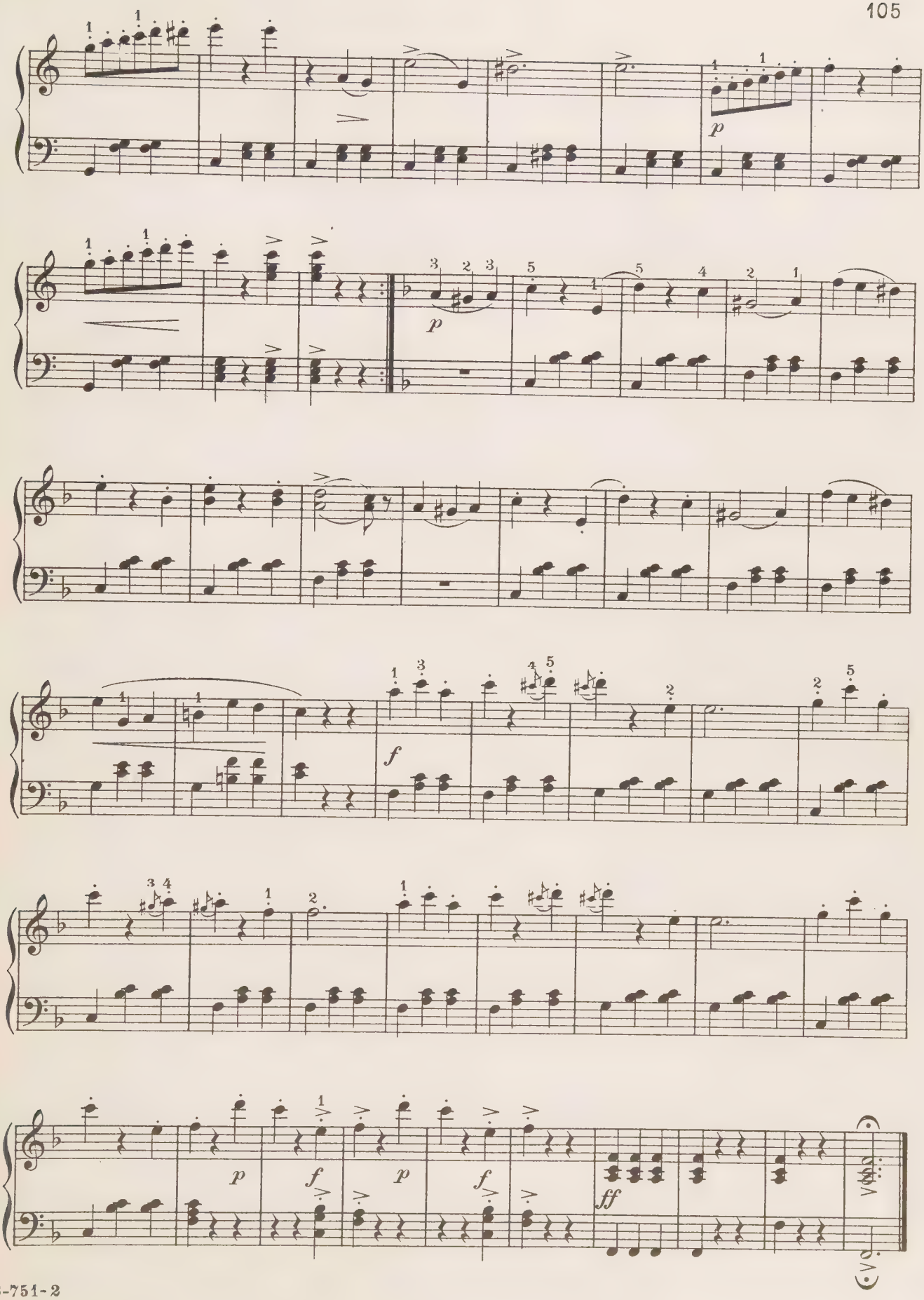
THEODORE KULLAK, Op. 62, No. 2.



Valse Mignonne

L. STREABBOG, Op. 78, № 1



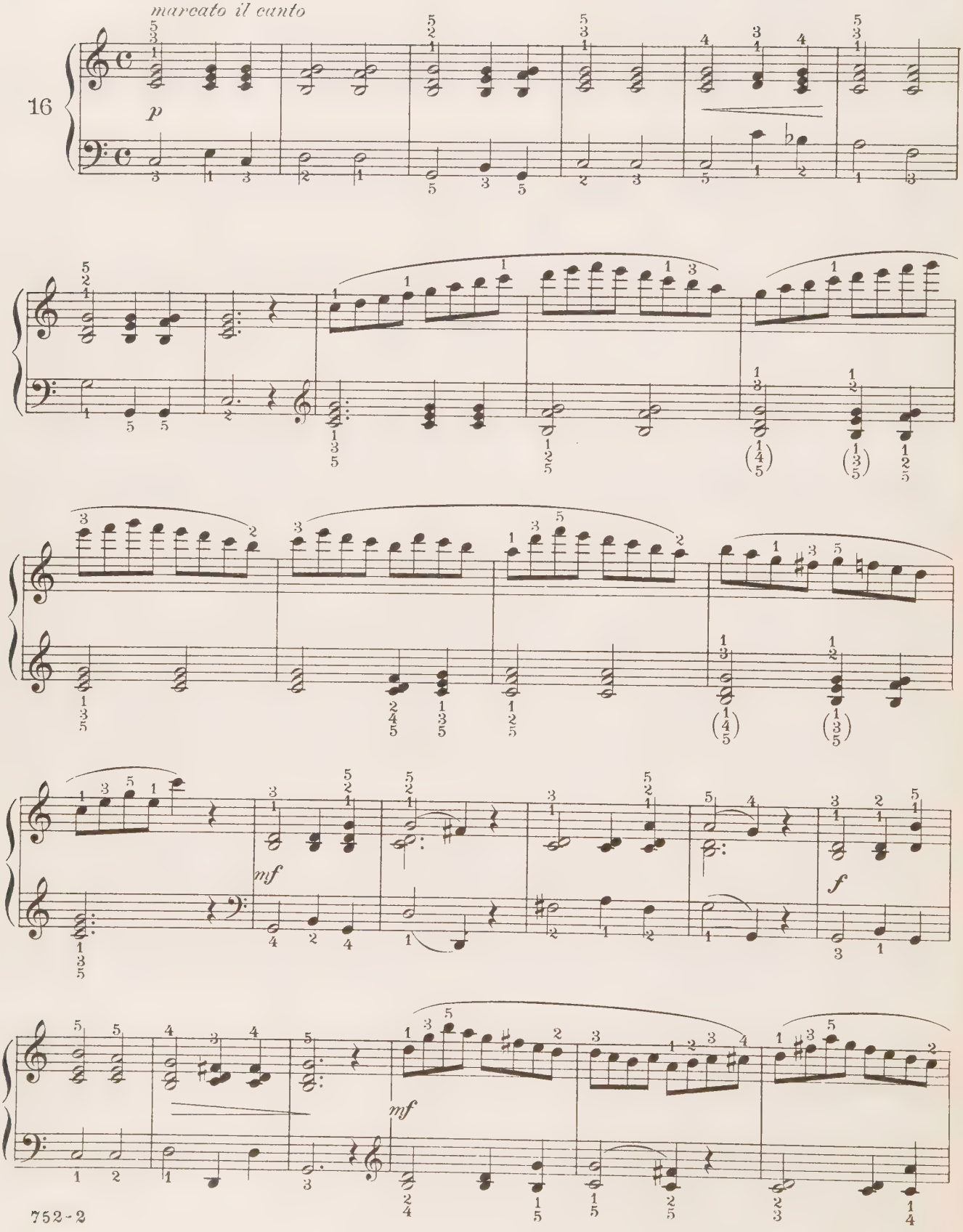

p
p
f
p
f
p
f
ff

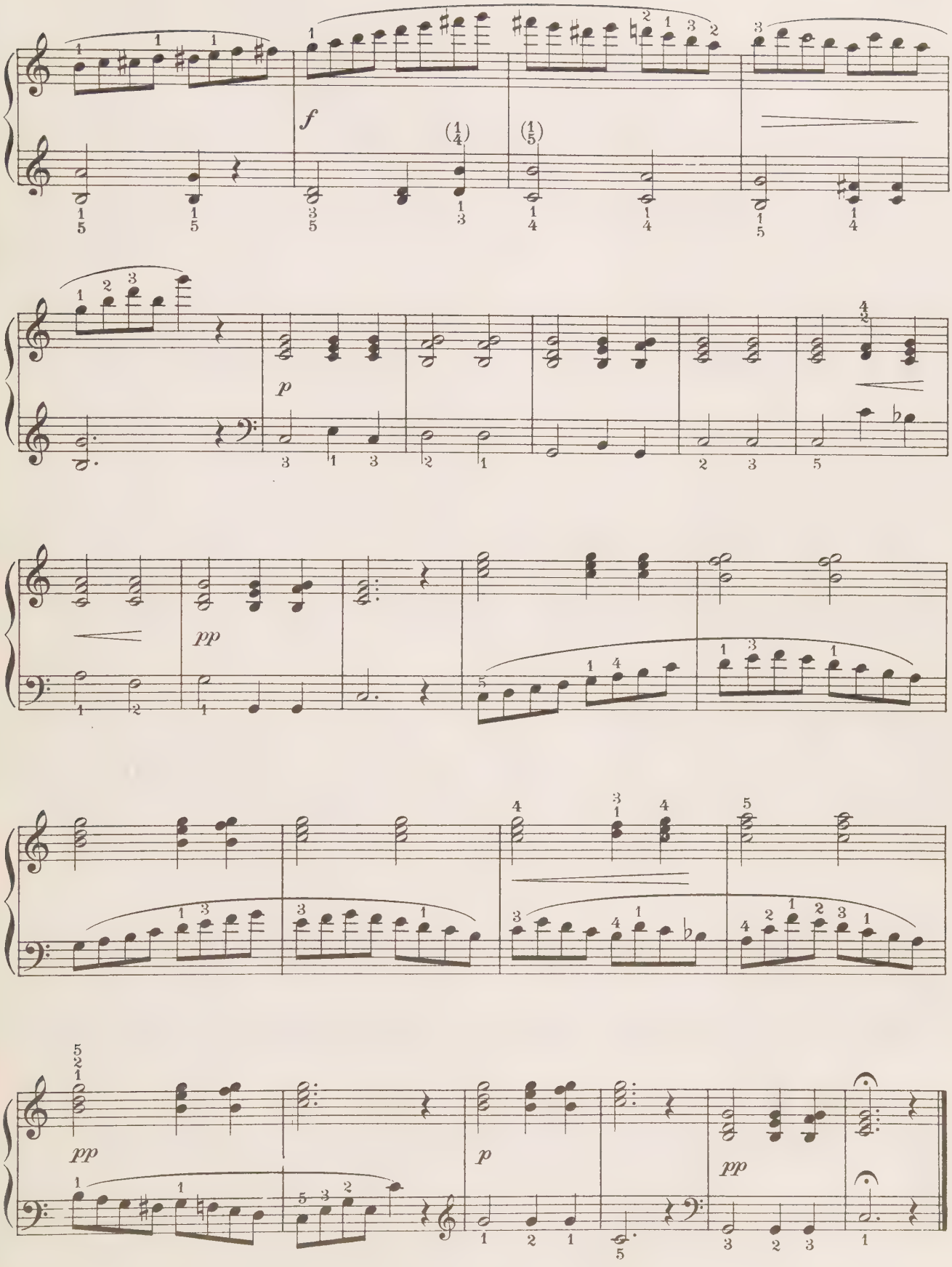
Contemplation

Edited by
CHARLES DENNÉE

HEINRICH LICHNER

Moderato
marcato il canto

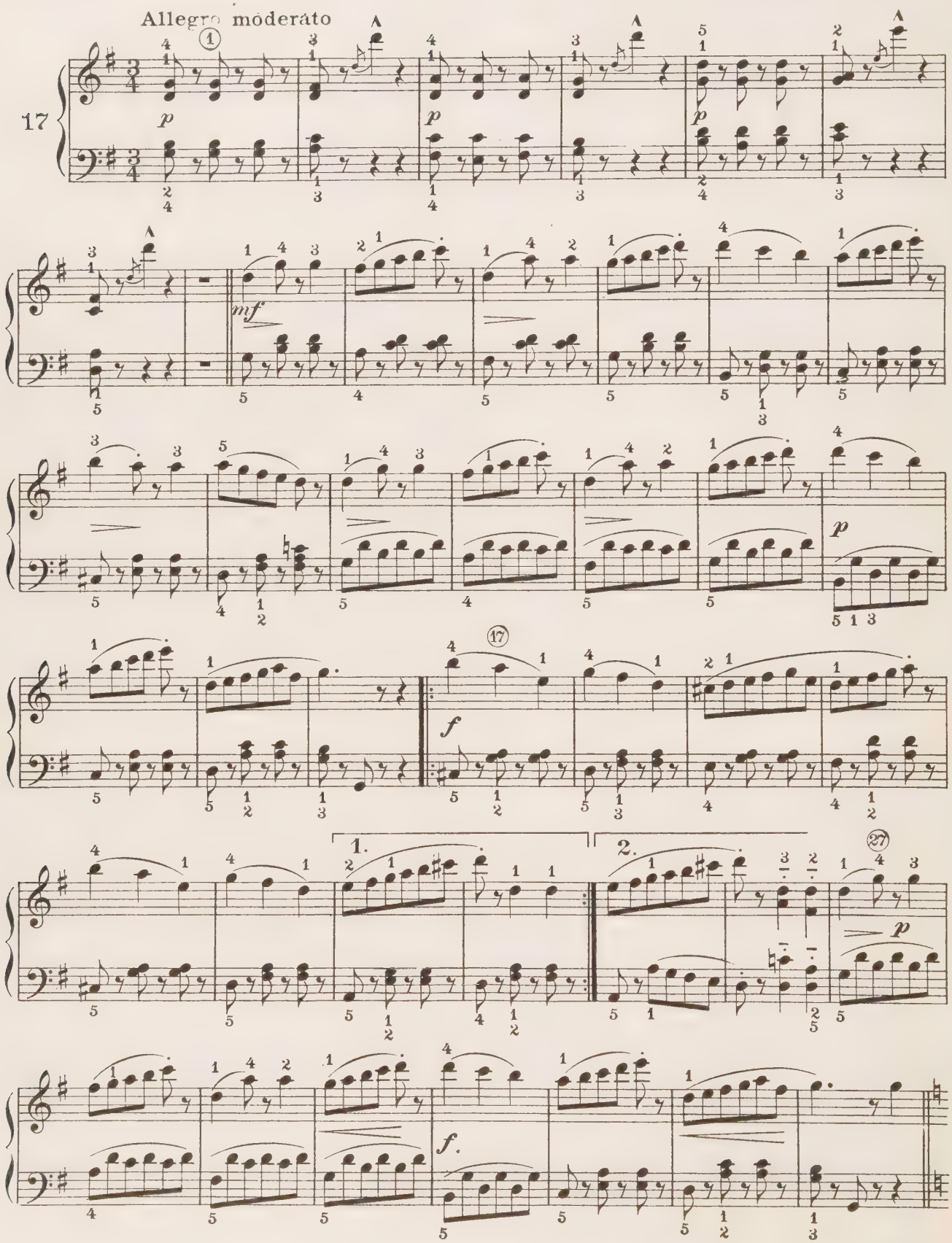


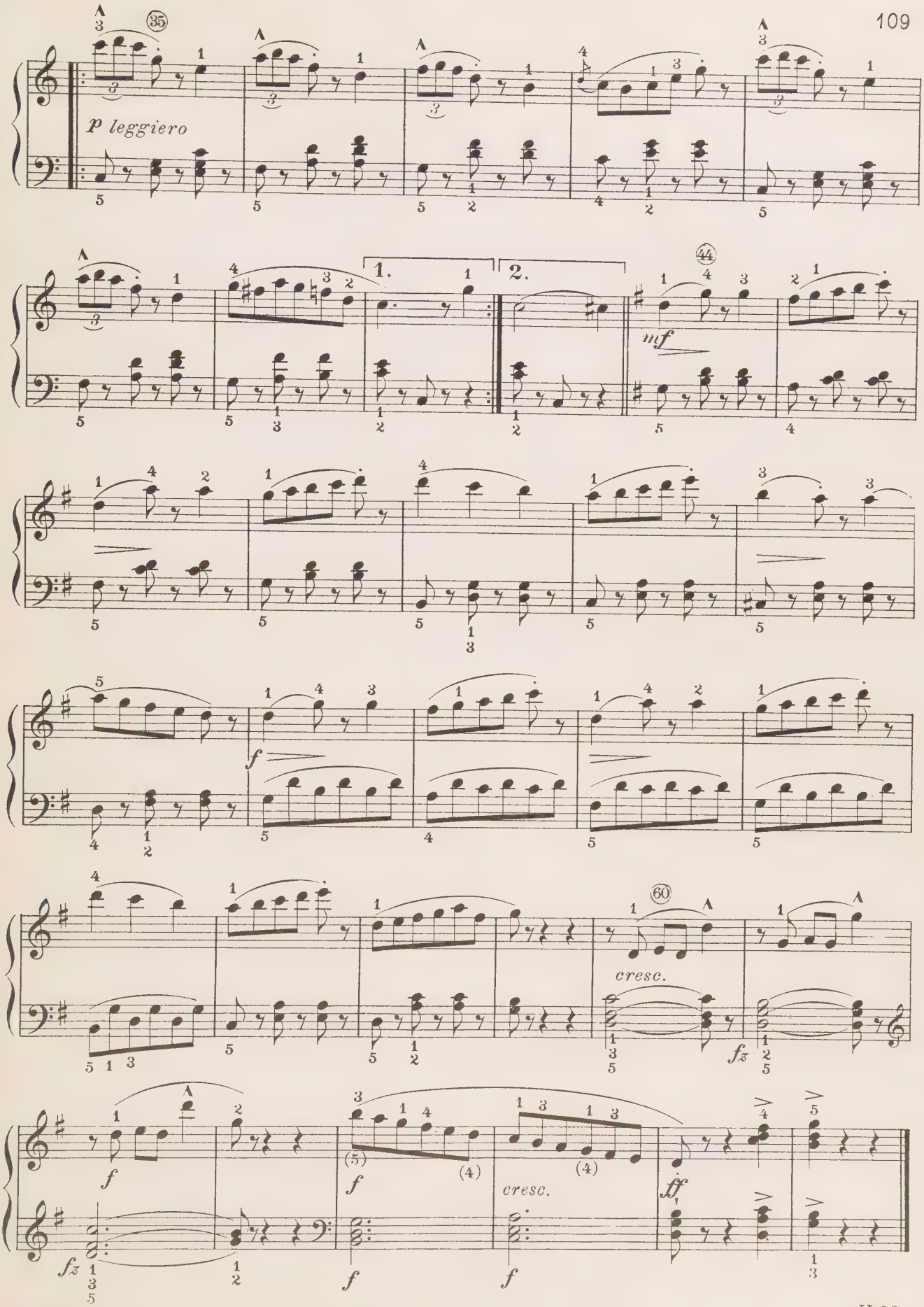

f
p
pp
pp
p
pp

Valse Bluette

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J. B. DUVERNOY. Op. 272, Nº 1

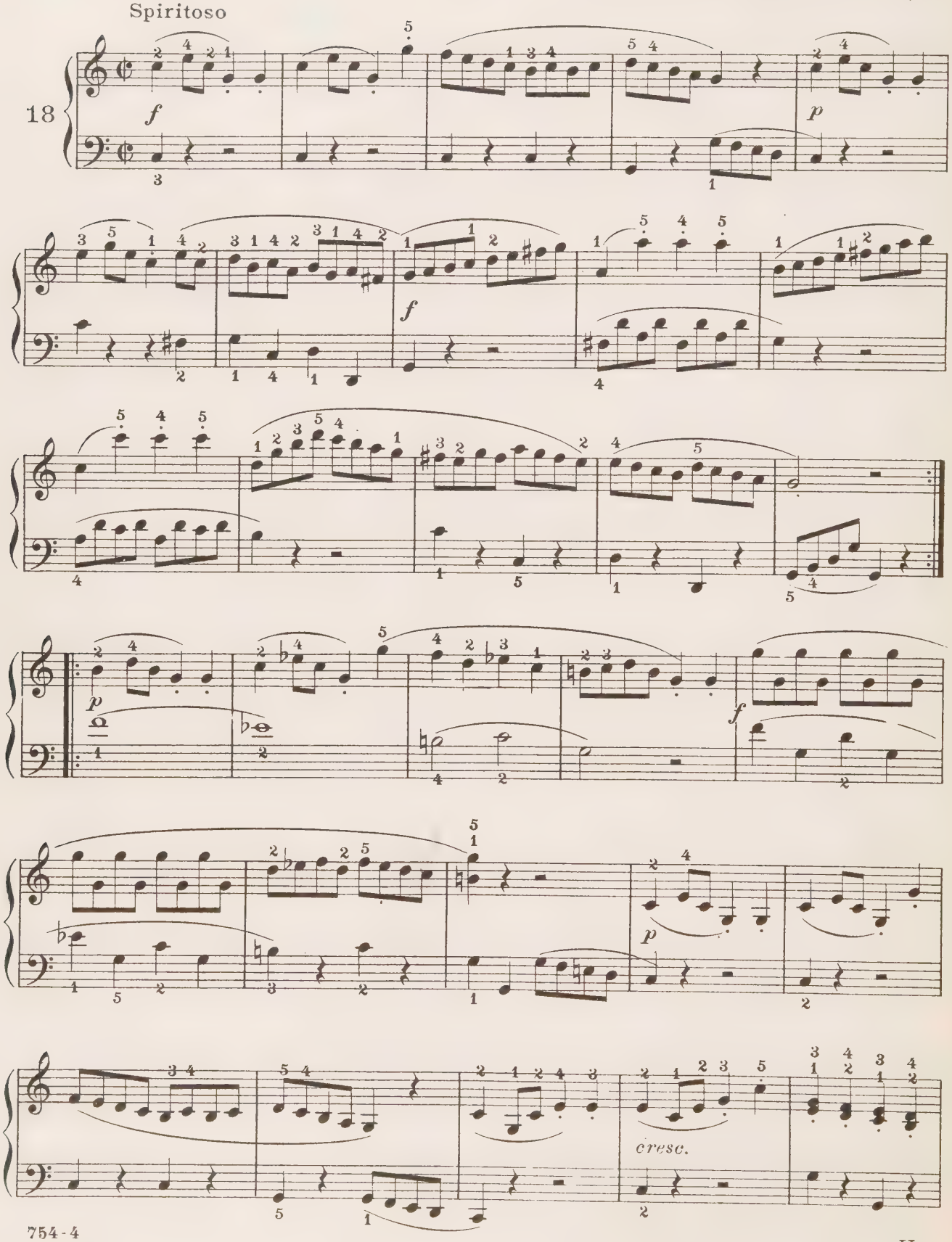


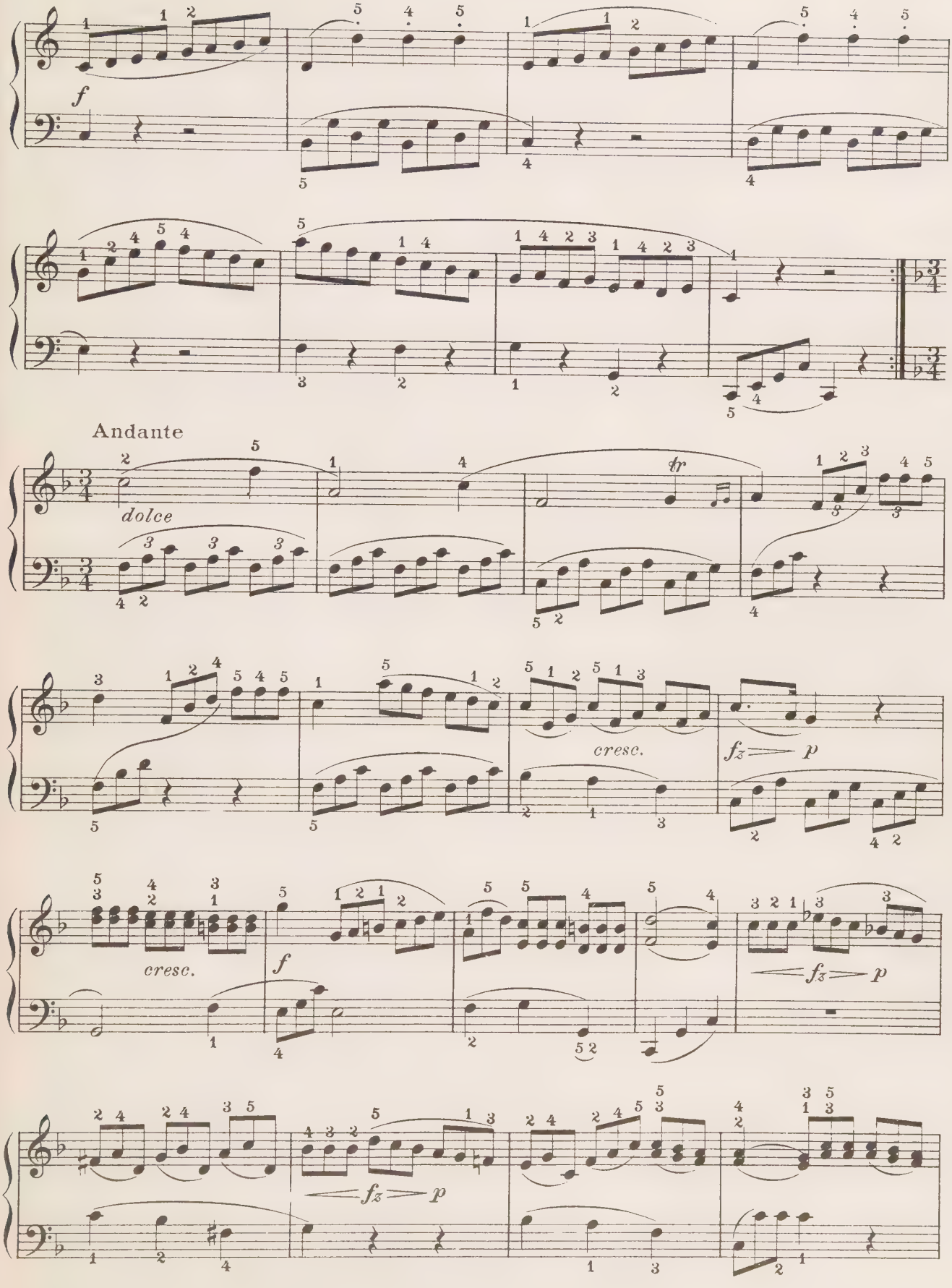

35
p leggiero
1.
2.
44
mf
f
60
cresc.
fz
ff
cresc.

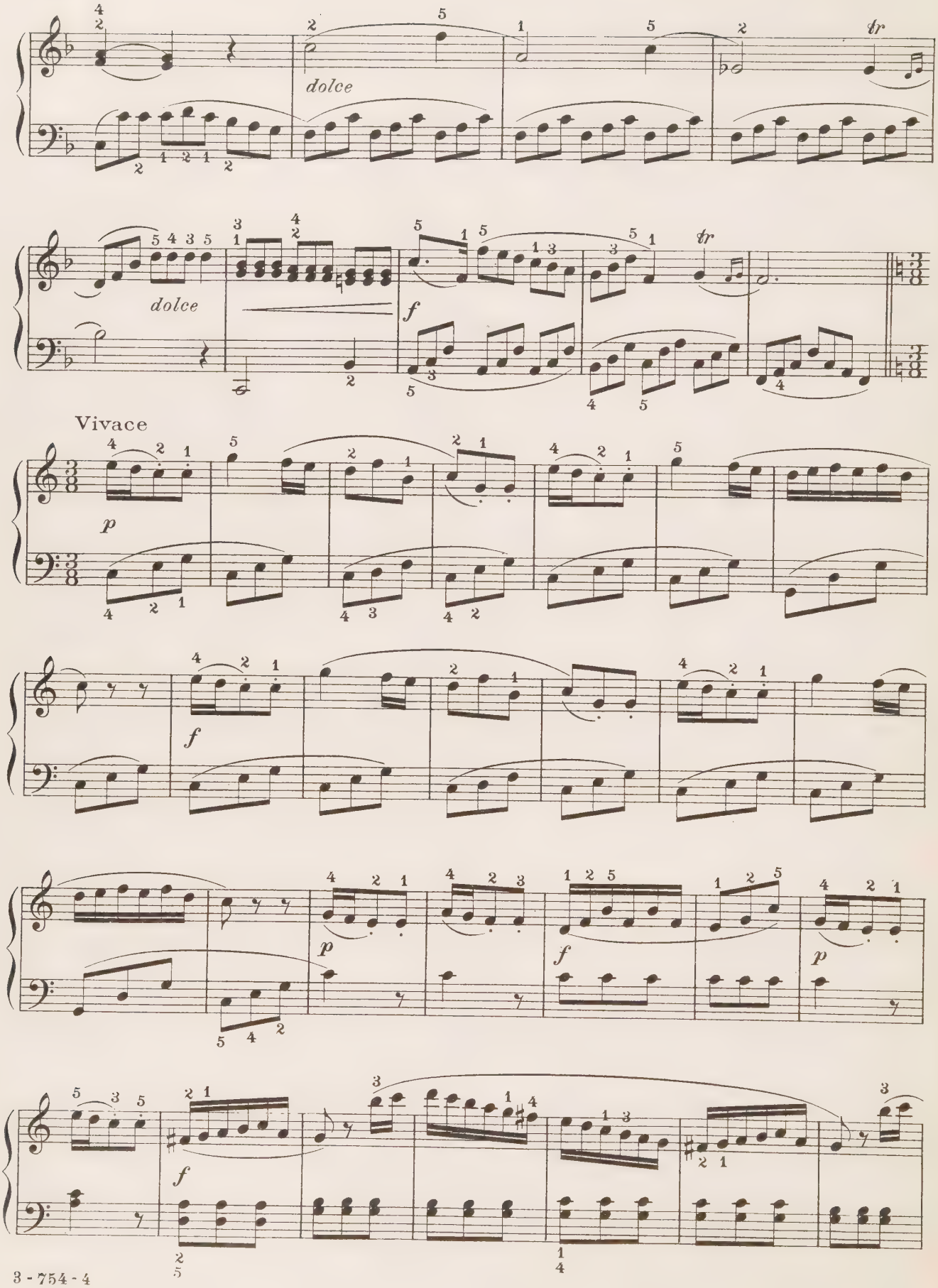
Sonatina

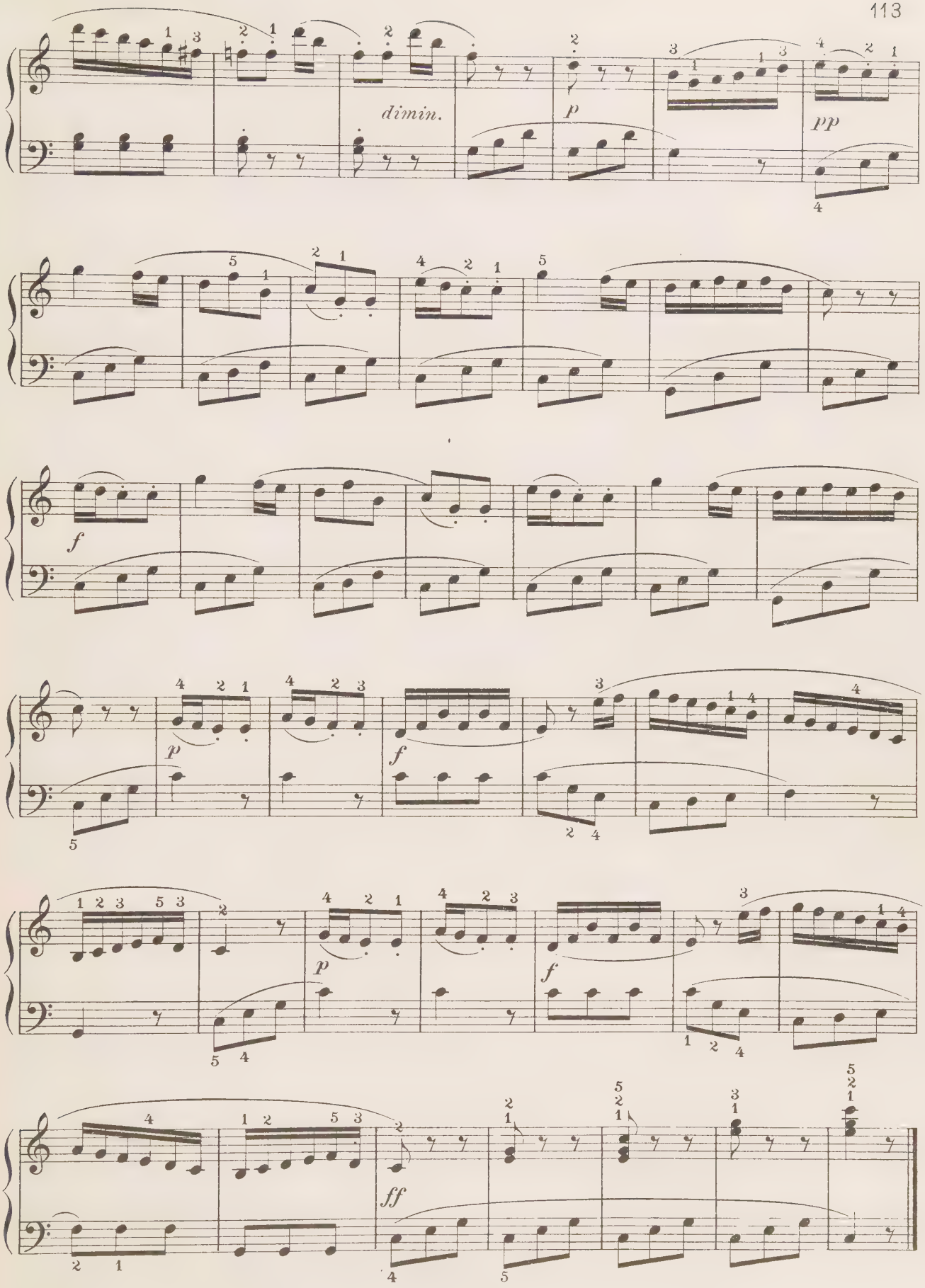
M. CLEMENTI. Op. 36, Nº1

Spiritoso




f
Andante
dolce
tr
cresc.
fz p
cresc.
f
fz p
fz p


dolce
tr
dolce
f
tr
Vivace
p
f
p
f
p
f

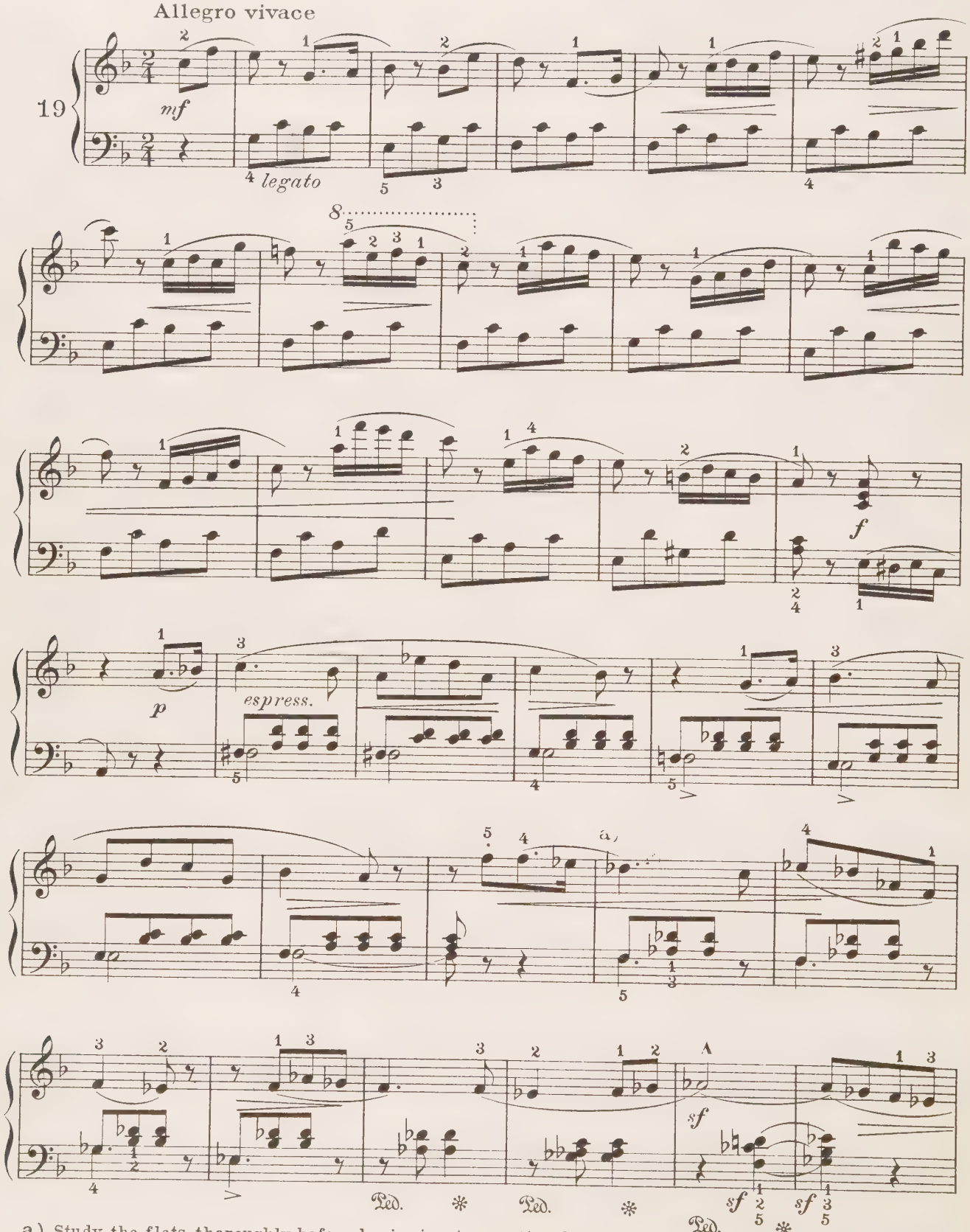

dimin.
p
pp
f
p
f
p
f
ff

Edited by
CHARLES DENNÉE

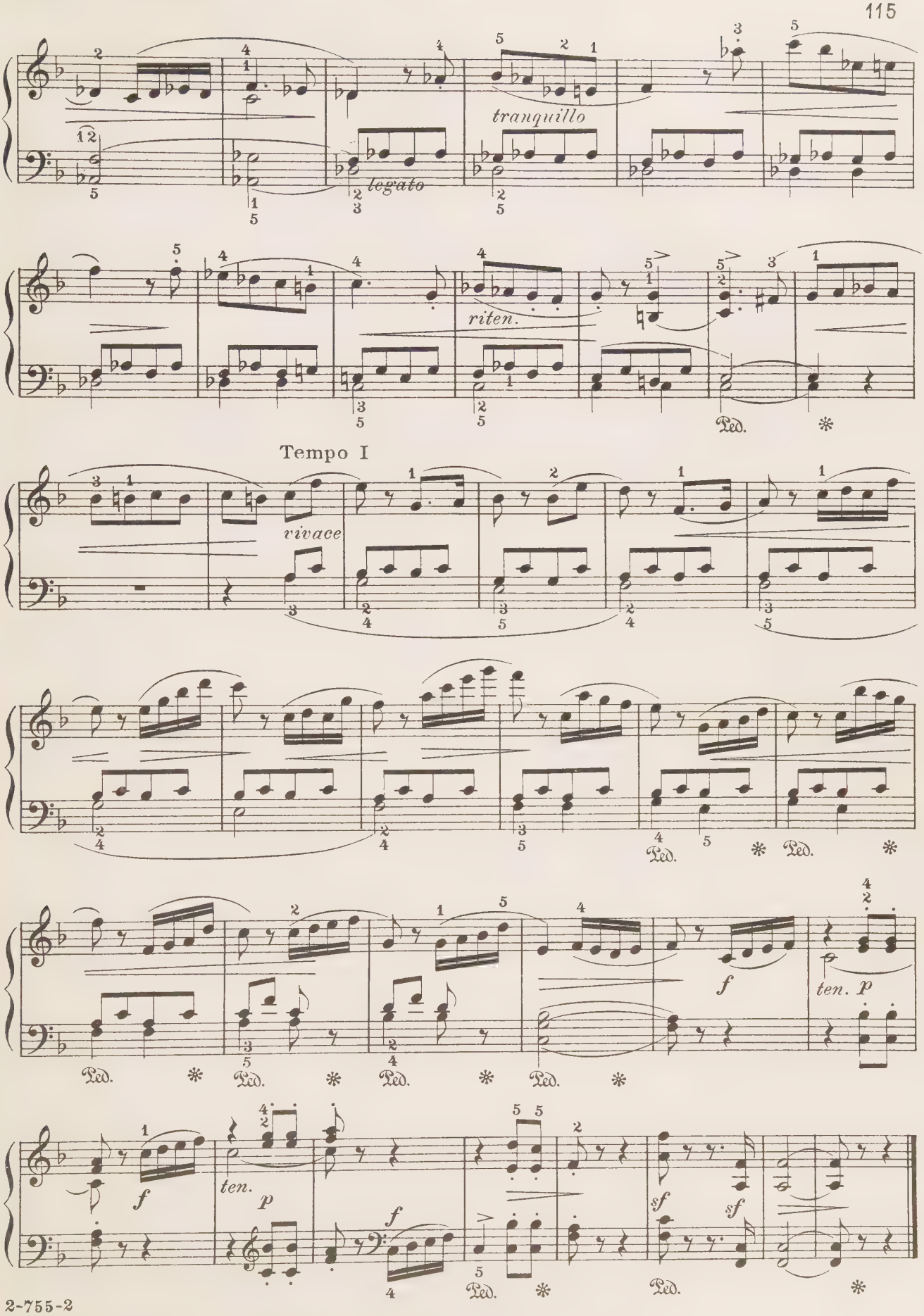
Cheerfulness

JOSEF LÖW. Op. 142, No 9

Allegro vivace



a) Study the flats thoroughly before beginning to practise this piece.

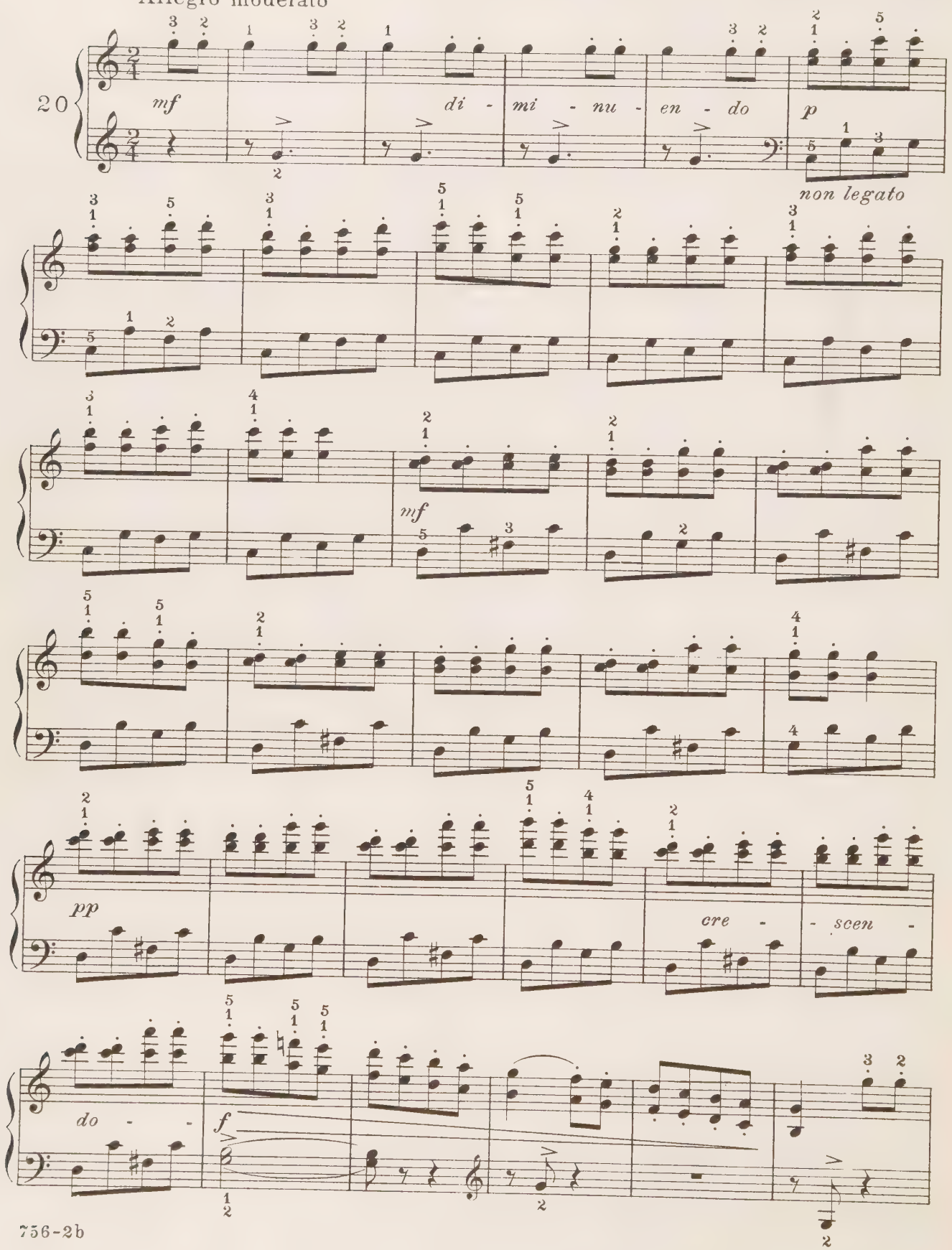

tranquillo
legato
riten.
Tempo I
vivace
Ped.
f
ten.
p
sf

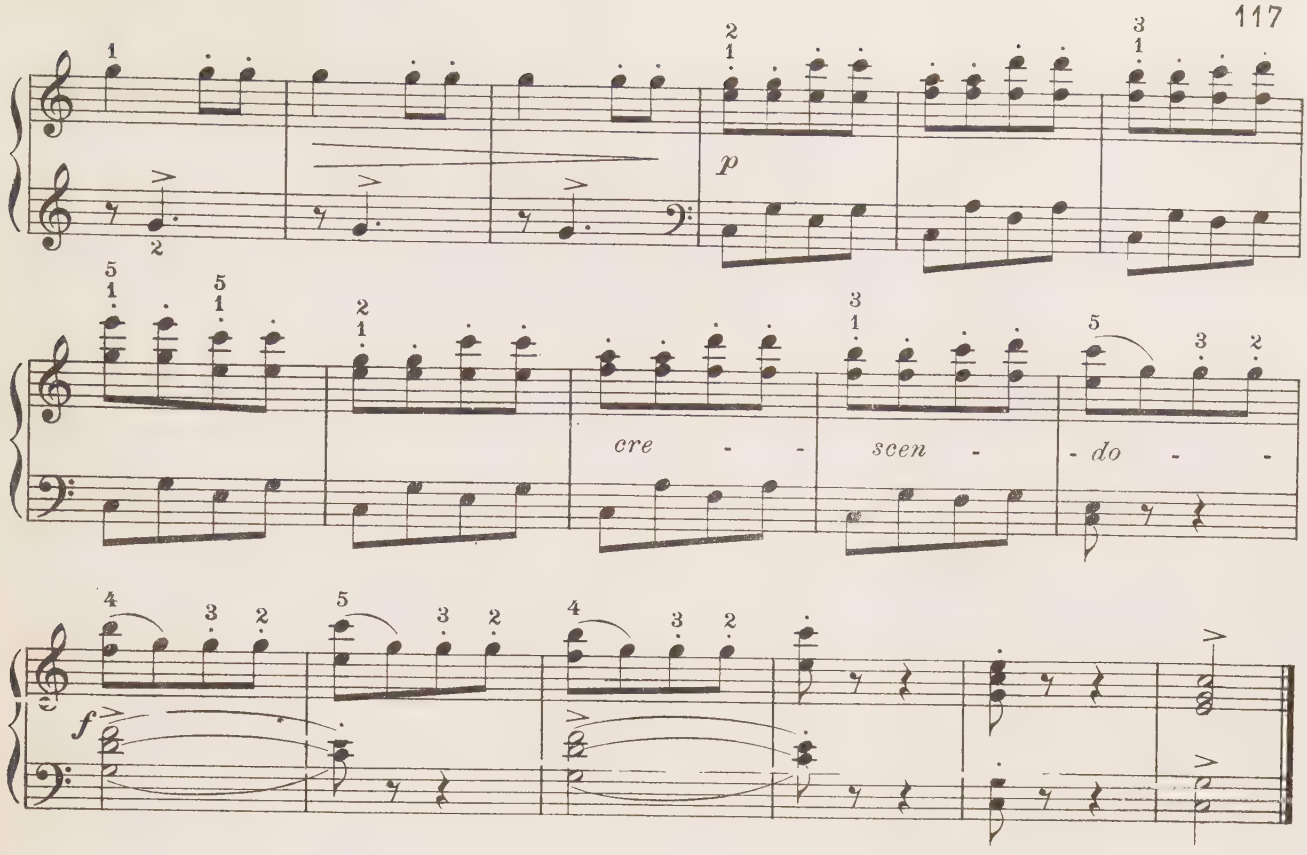
Edited by
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Song of the Miller Maid

A. SCHMOLL, Op. 50, № 6

Allegro moderato
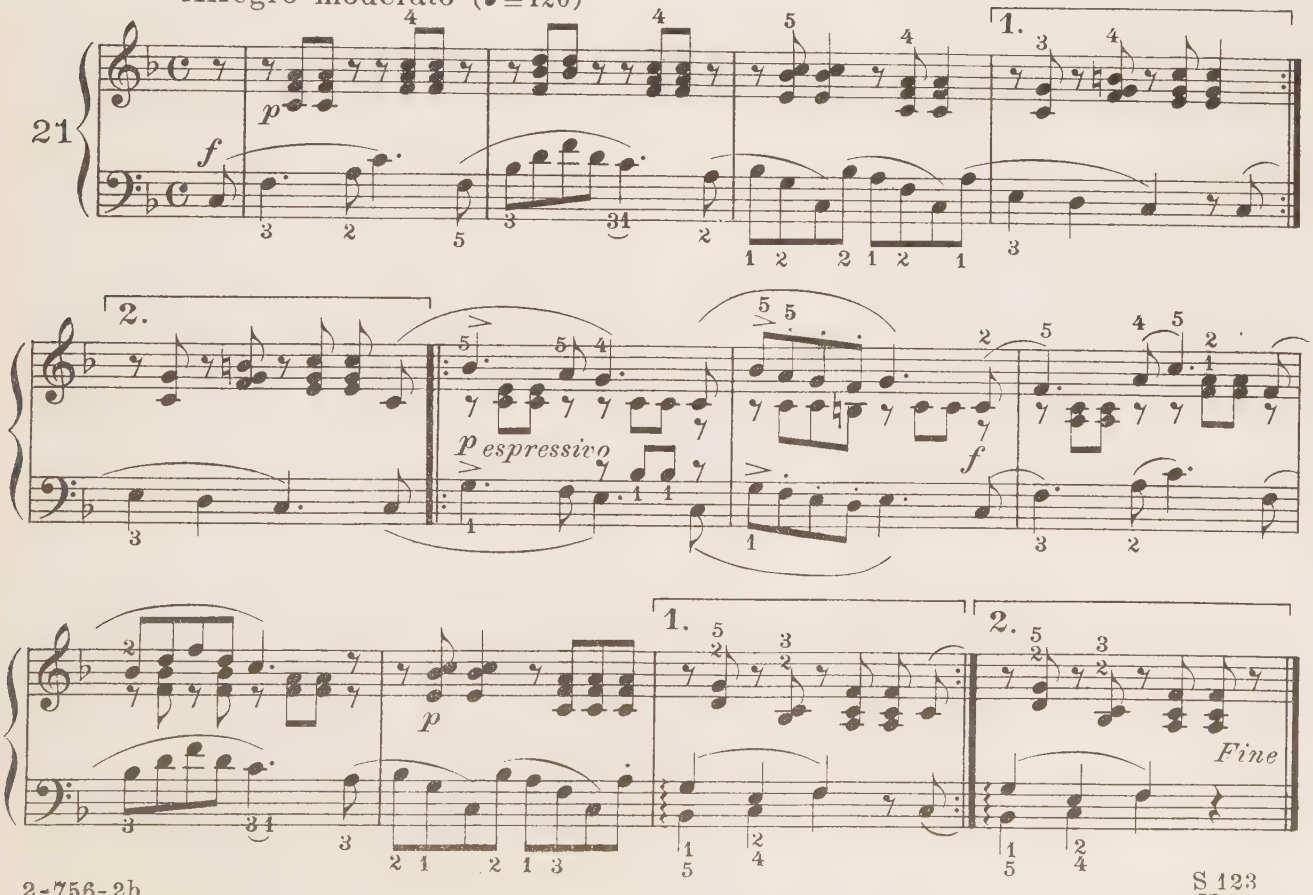




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The Merry Farmer

SCHUMANN, Op. 68, Nº 10.

Allegro moderato (♩=120)



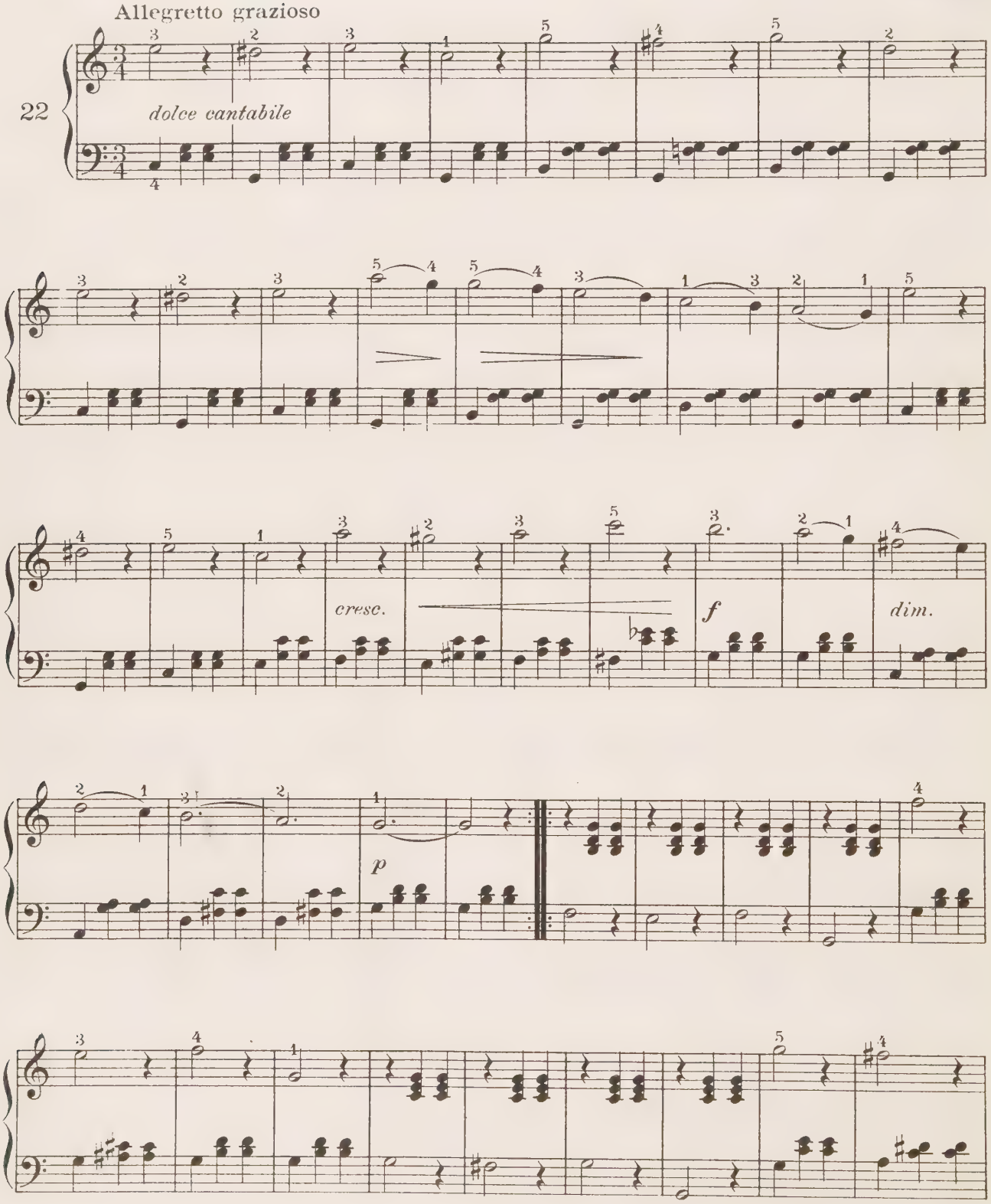
Invitation to the Dance

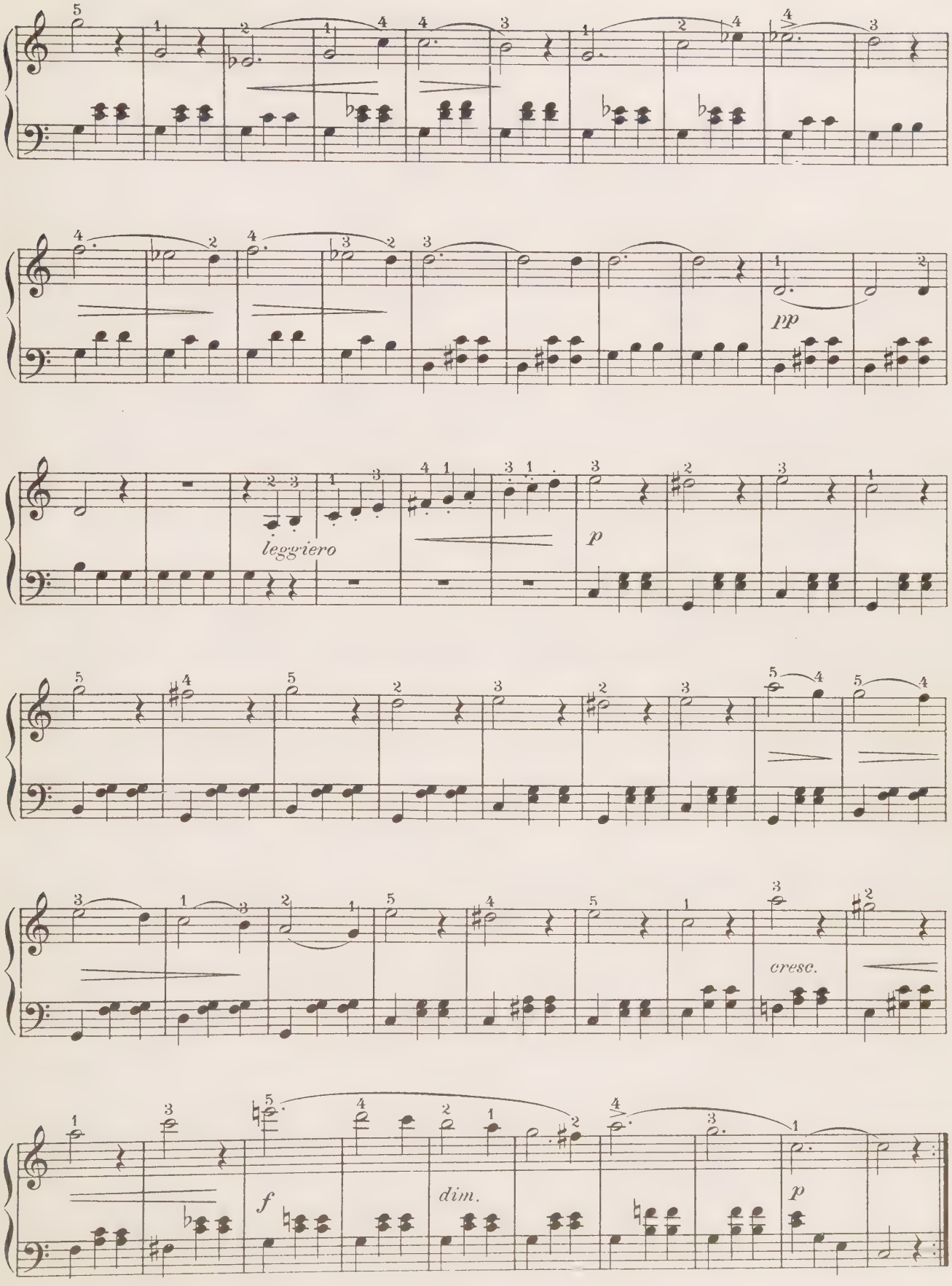
(Simplified)

Edited by
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C. M. von WEBER

Allegretto grazioso



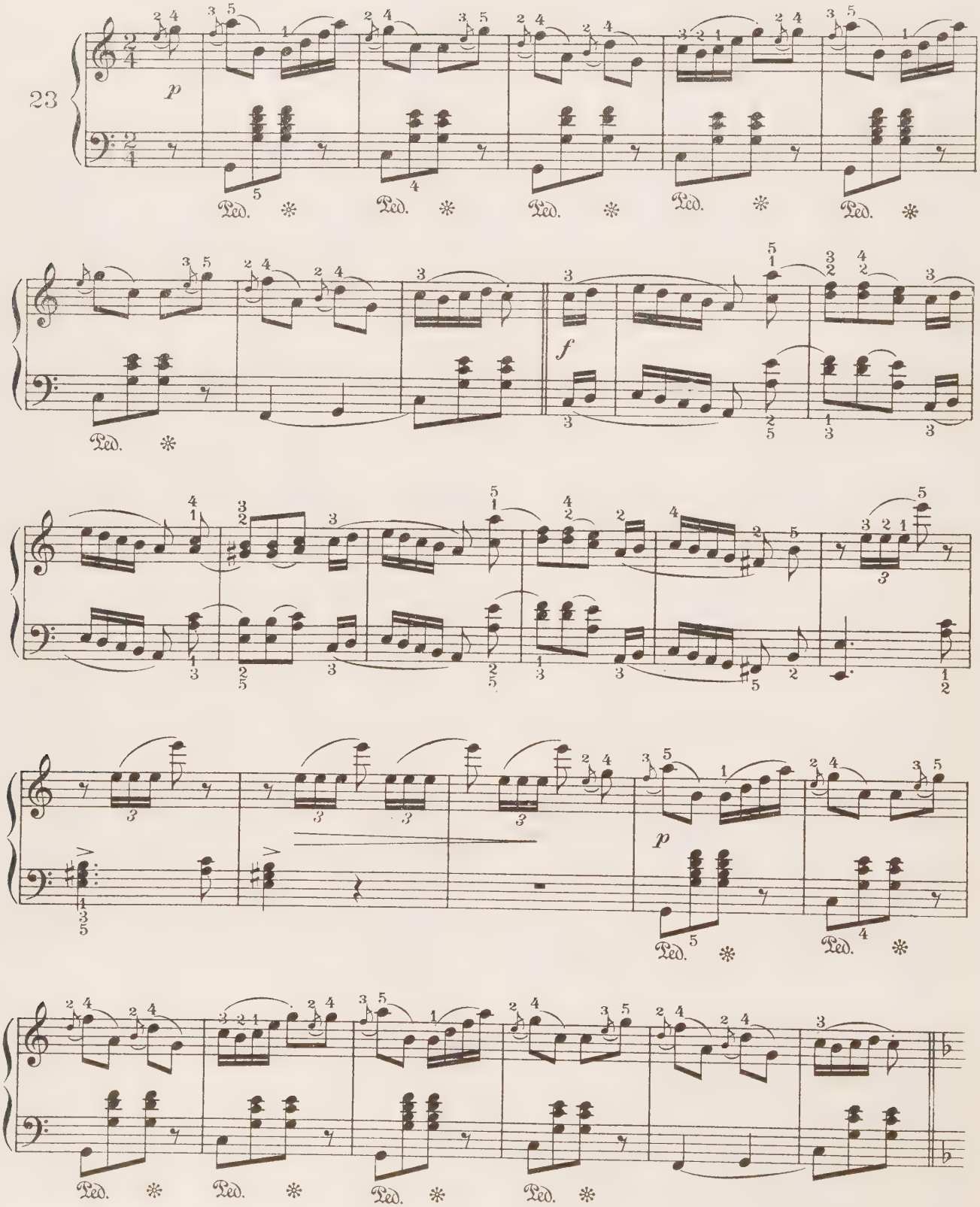

pp
leggiero
p
cresc.
f
dim.
p
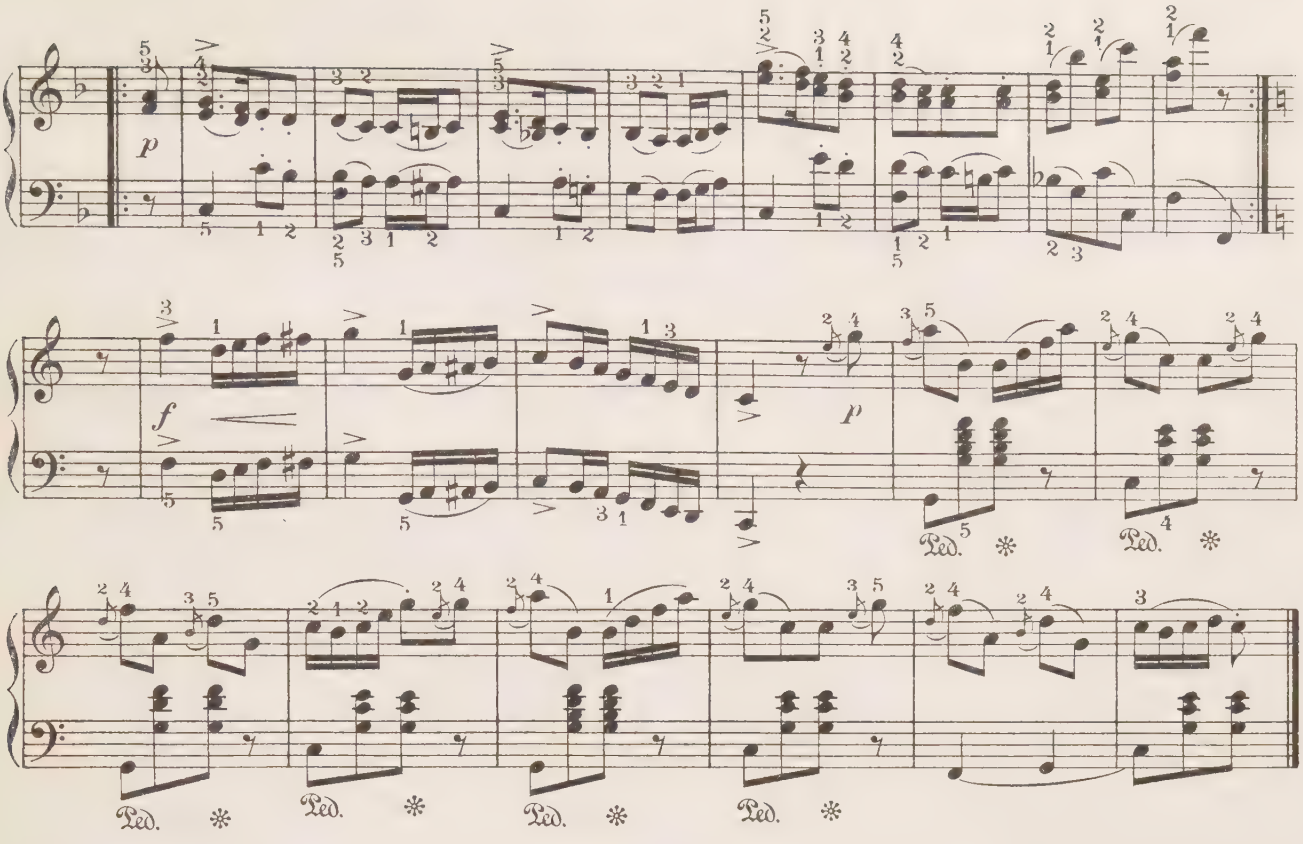
Fairy Polka

Edited by
CHARLES DENNÉE

FRITZ SPINDLER, Op. 93, Nº 3

Tempo di Polka
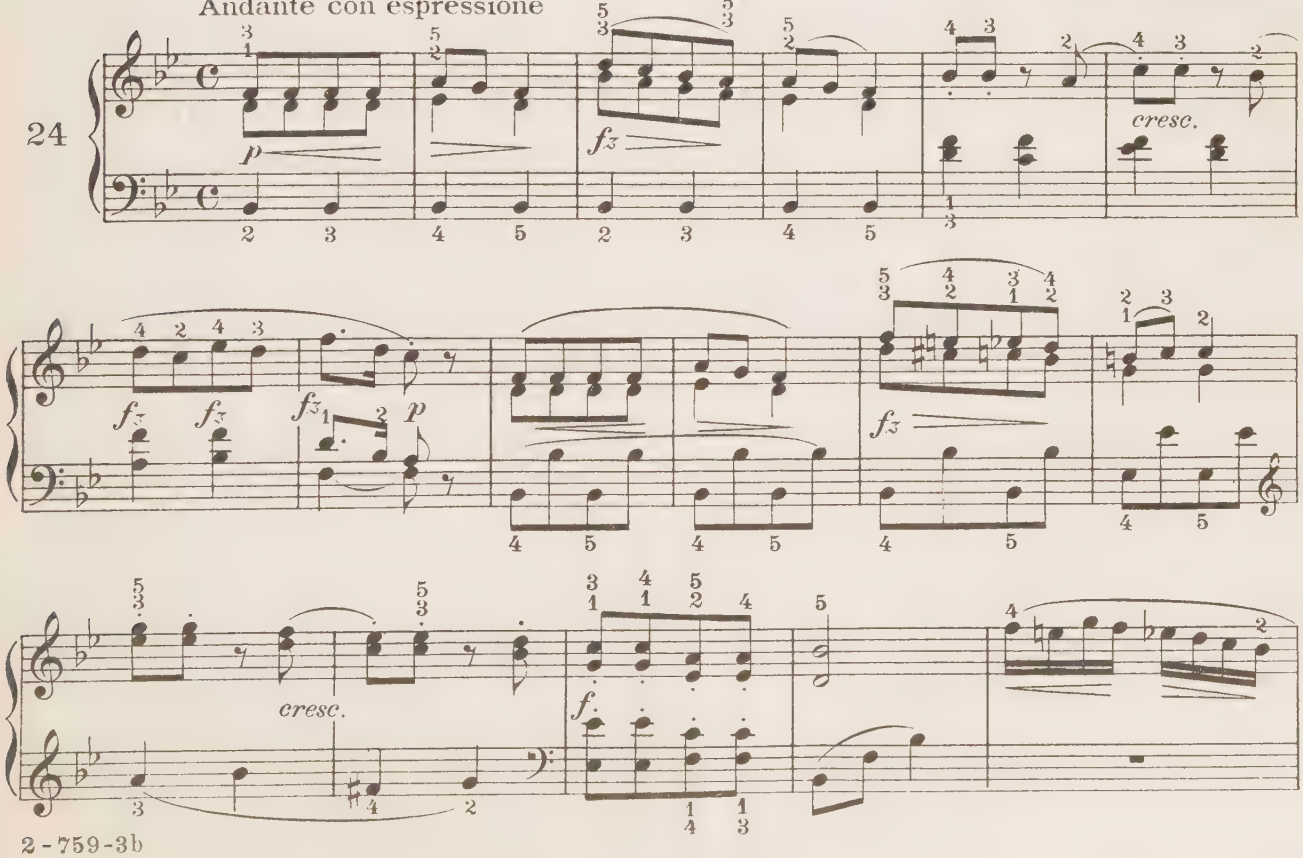




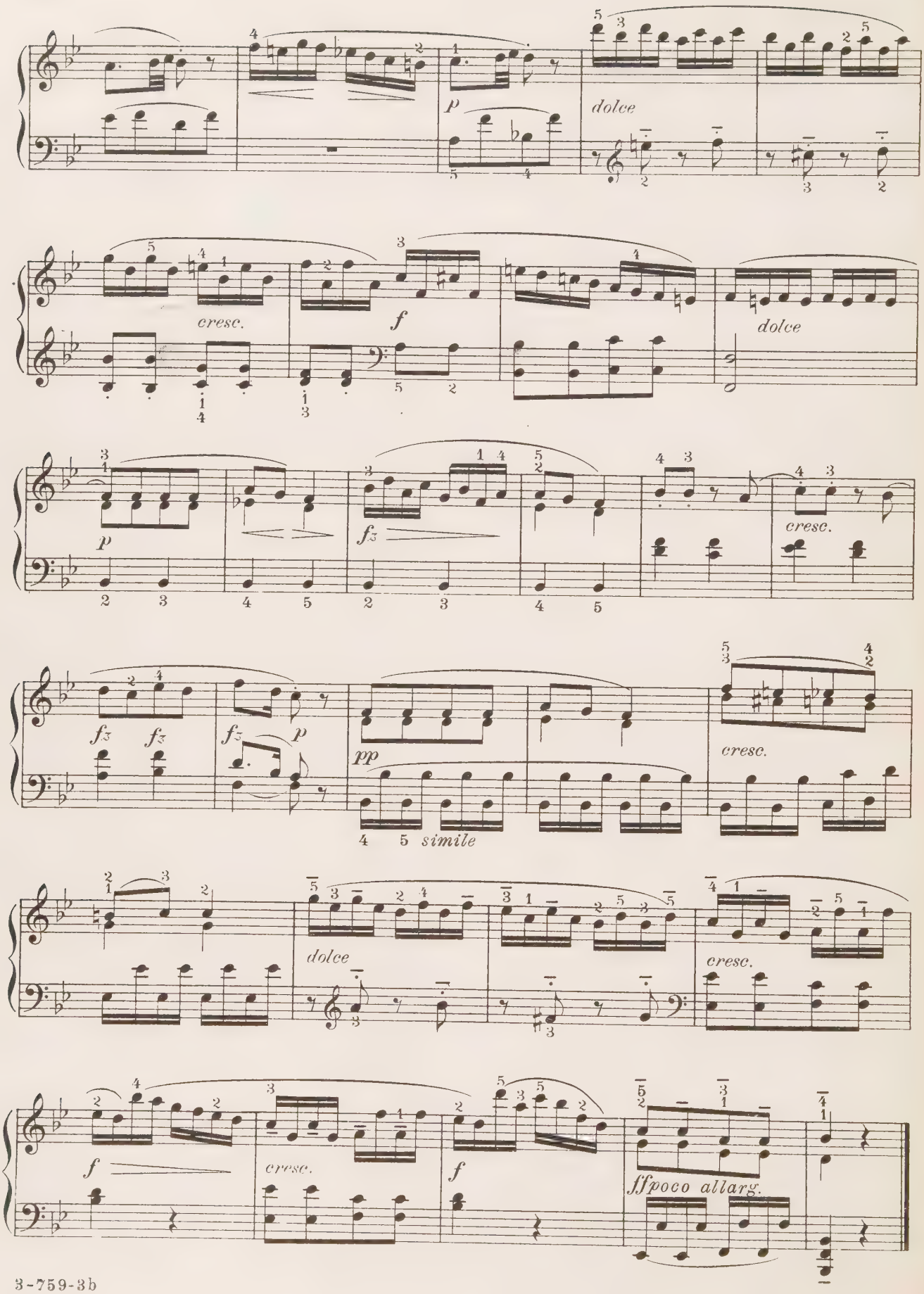
Andante

(From Sonatine, Op. 36, No. 4)

CLEMENTI

Andante con espressione

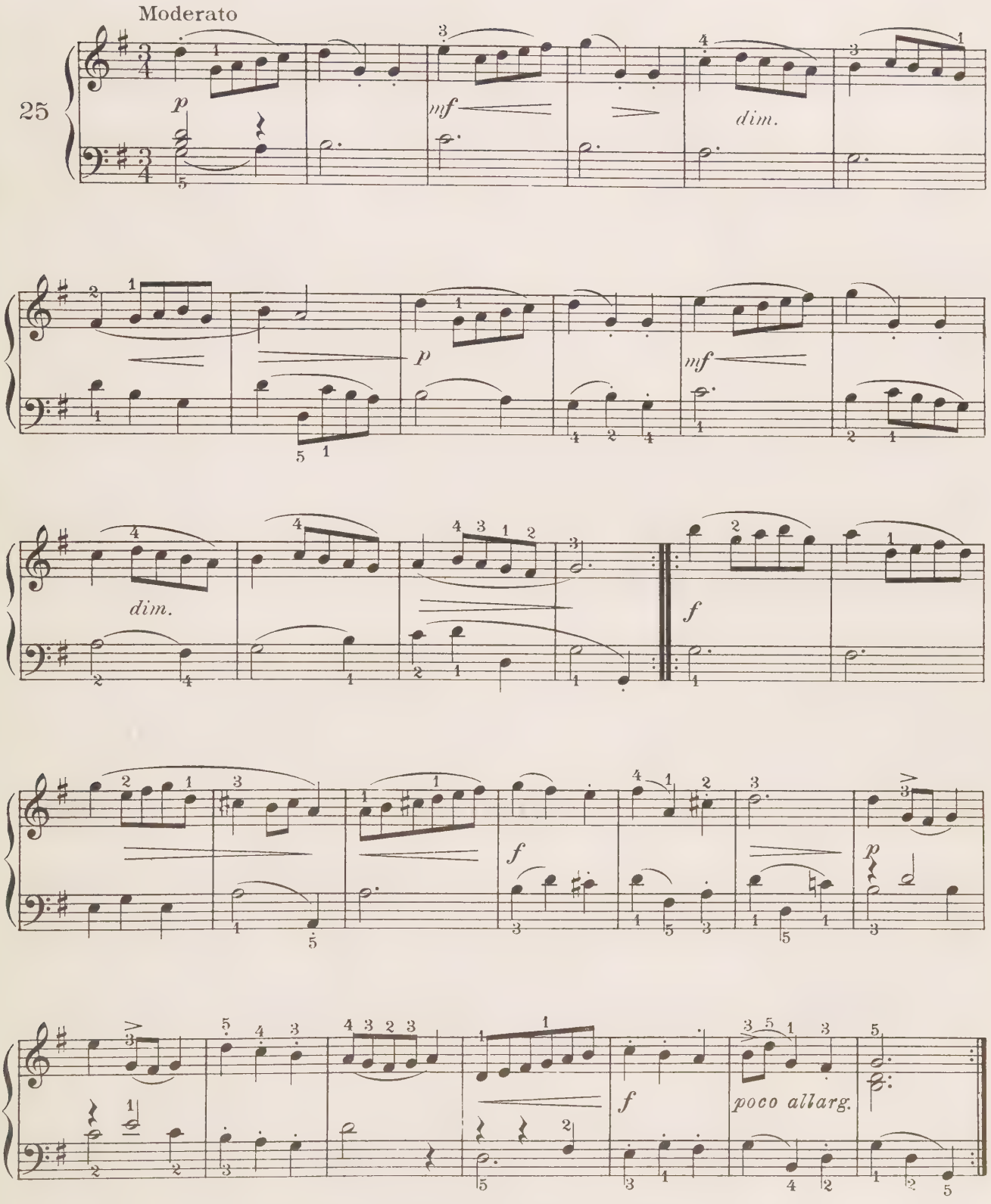



p
dolce
cresc.
f
dolce
p
fz
cresc.
fz fz
fz p
pp
cresc.
simile
dolce
cresc.
f
cresc.
f
ffpoco allarg.

Menuet

Edited by
CHARLES DENNÉE

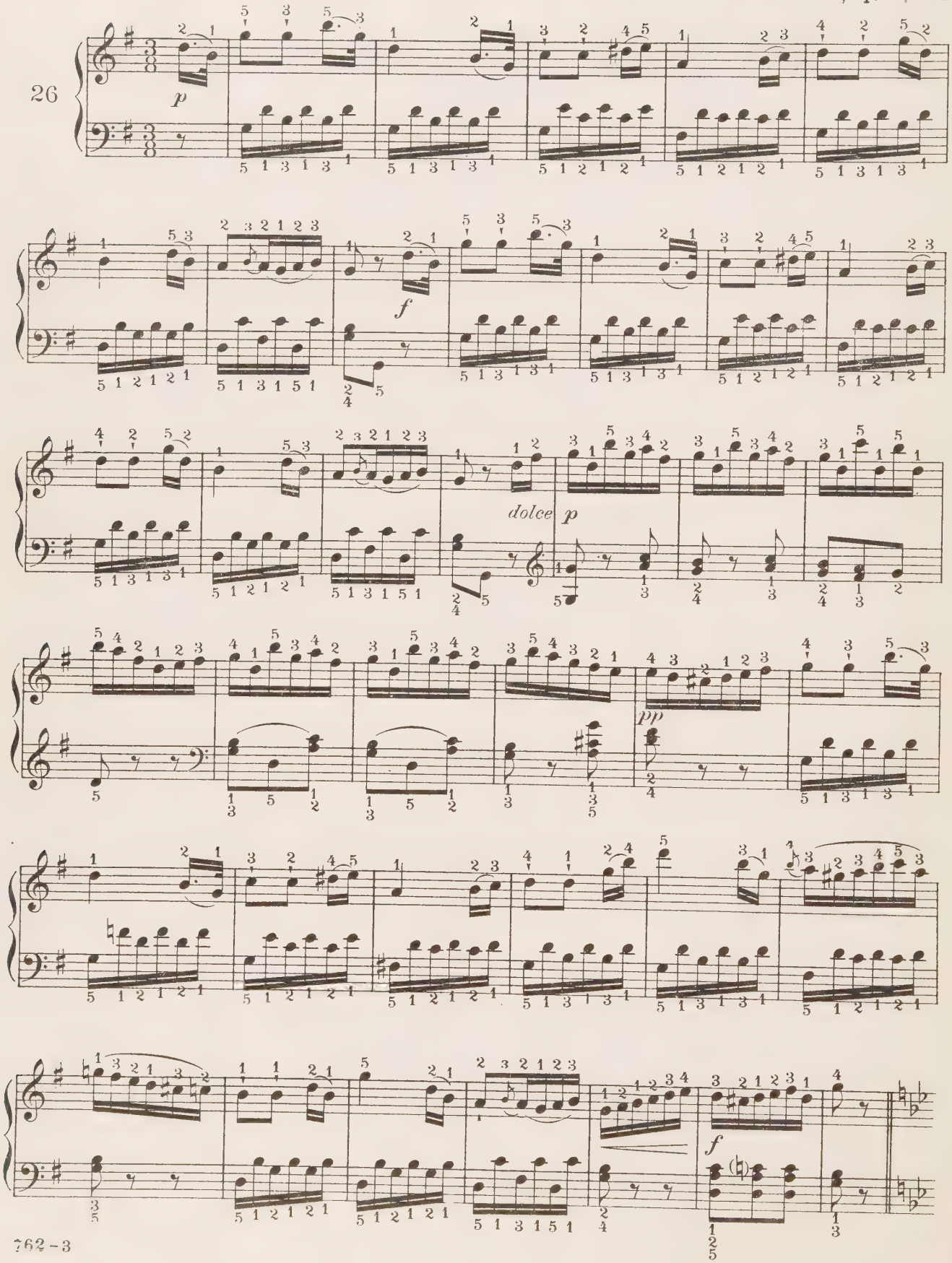
BACH

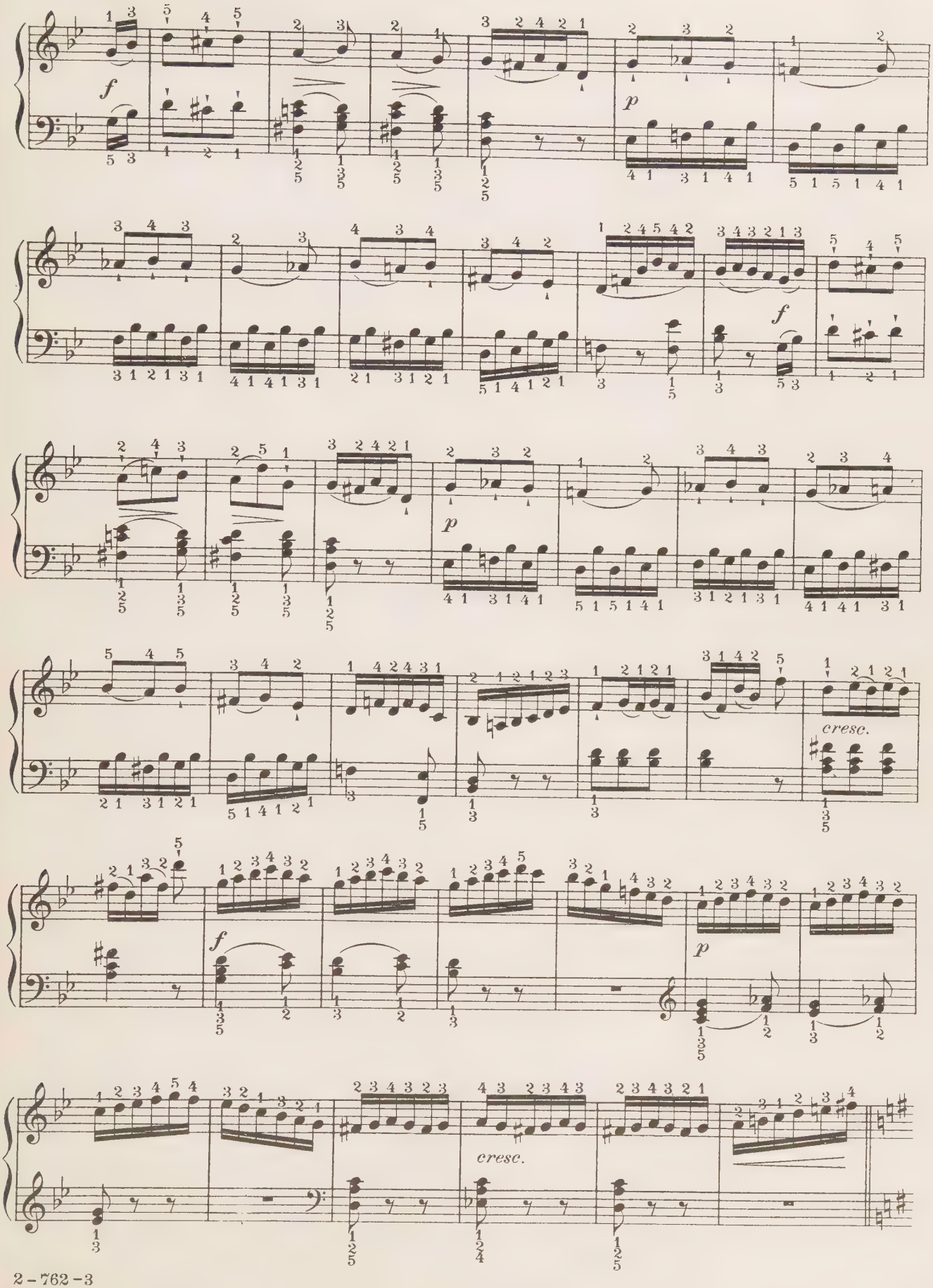


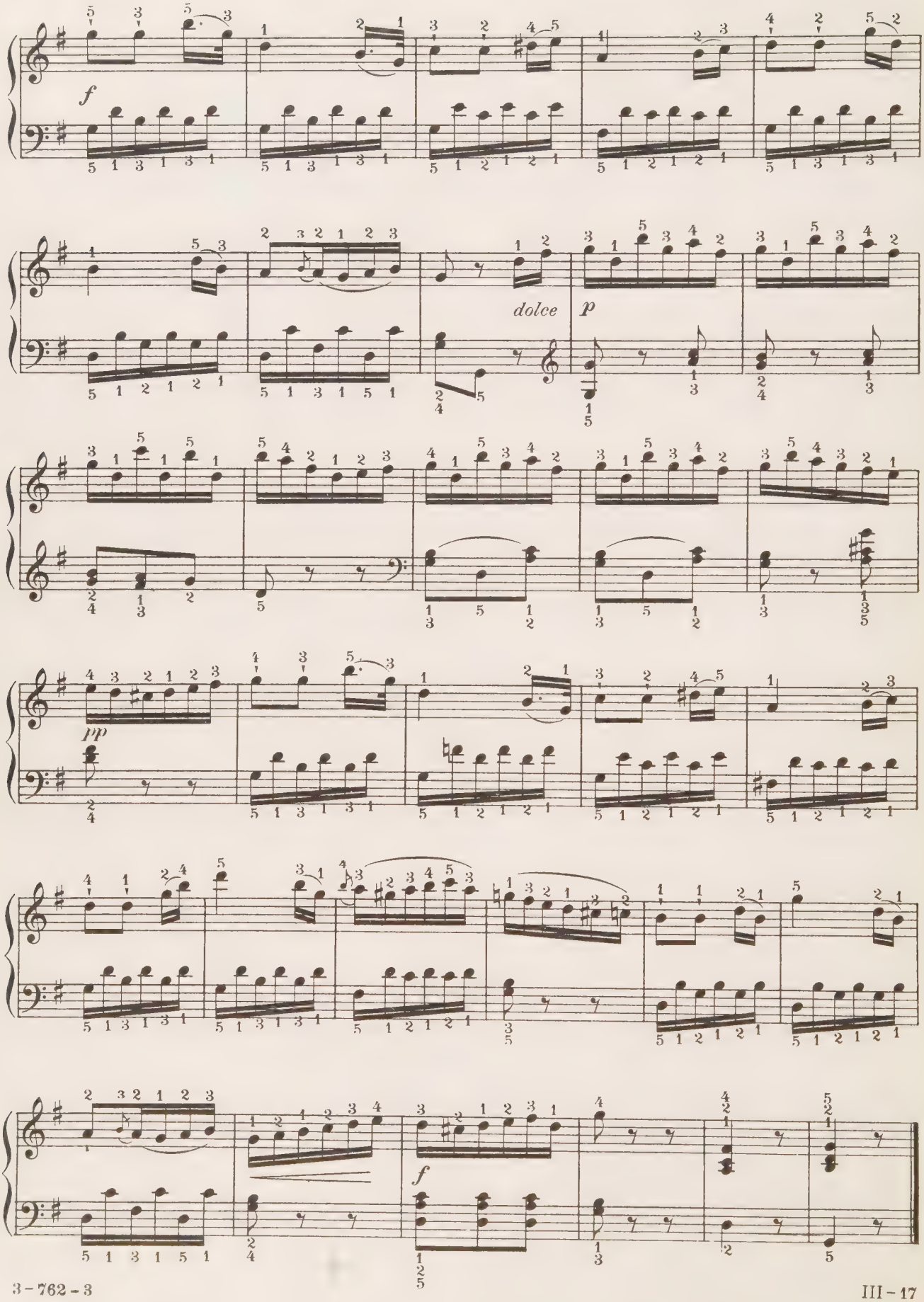
Rondo

Allegretto (♪= 112 – 138)

DUSSEK, Op. 20, № 1



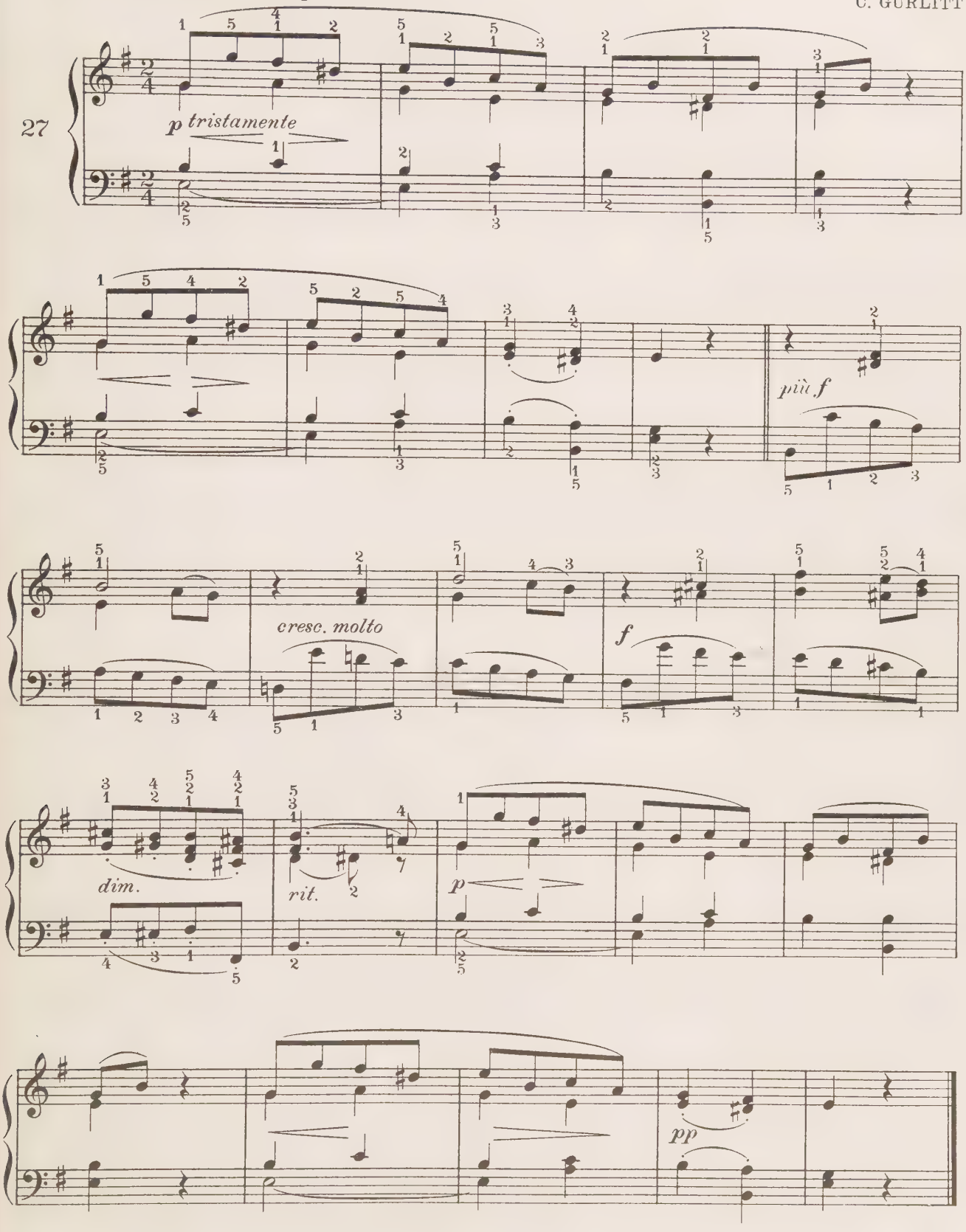

f
p
f
p
cresc.
f
p
cresc.


f
dolce
p
pp
f

Loss

Andante con espressione

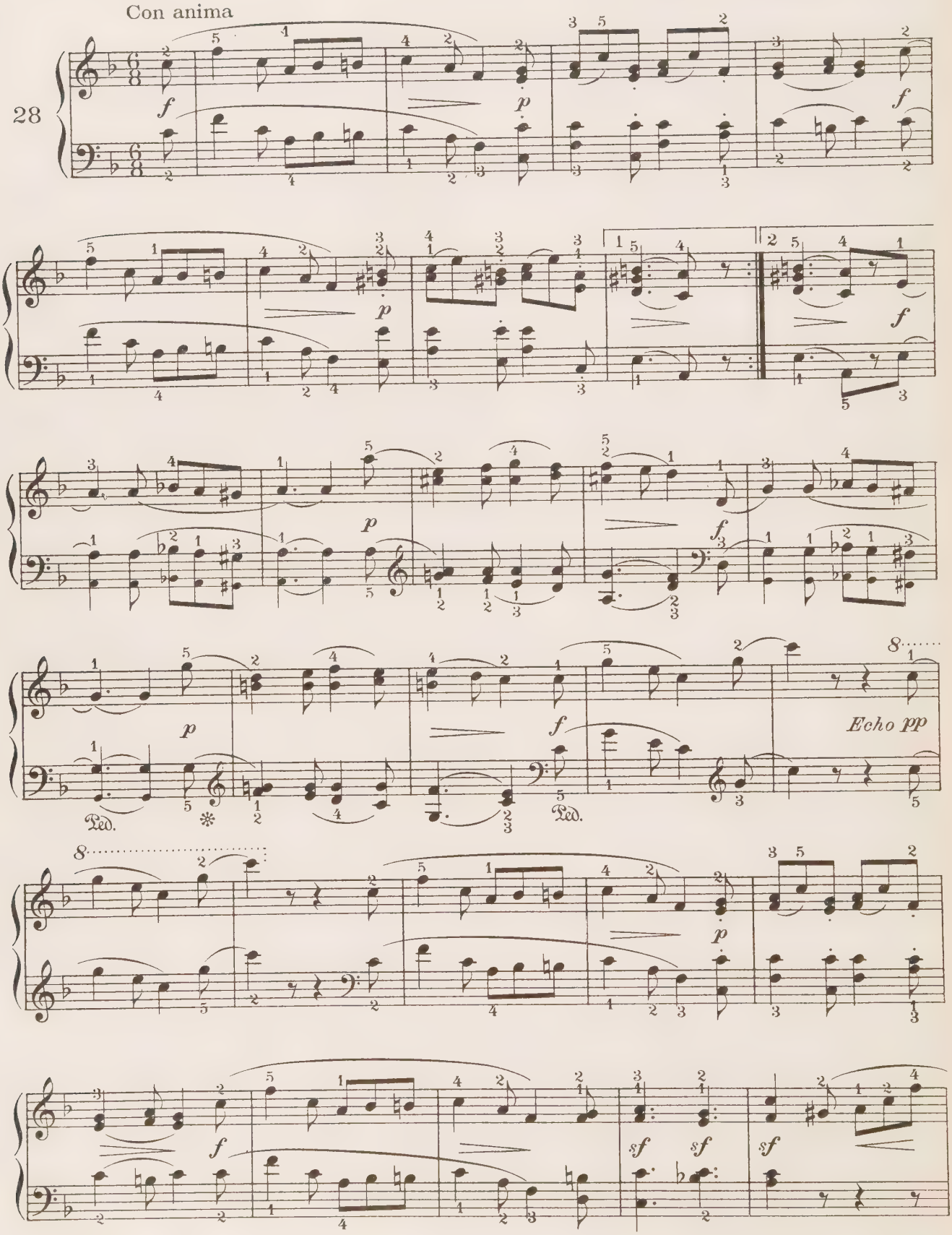
C. GURLITT

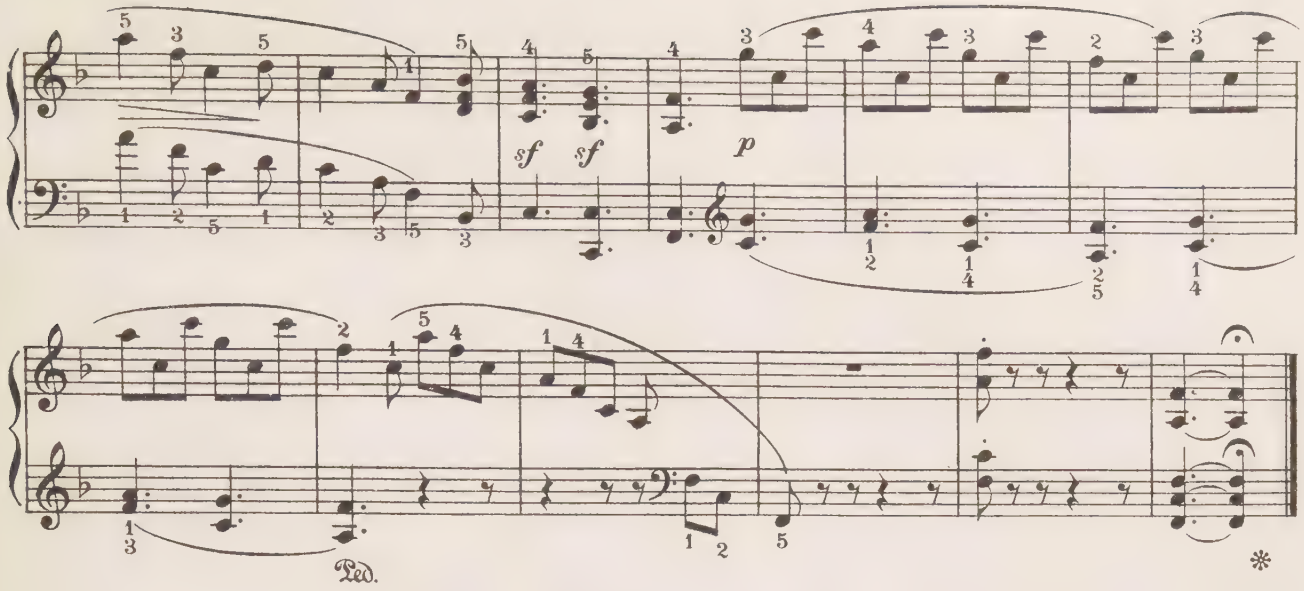


Jolly Huntsman

Edited by
CHARLES DENNÉE

GUSTAVE MERKEL, Op. 31, № 2



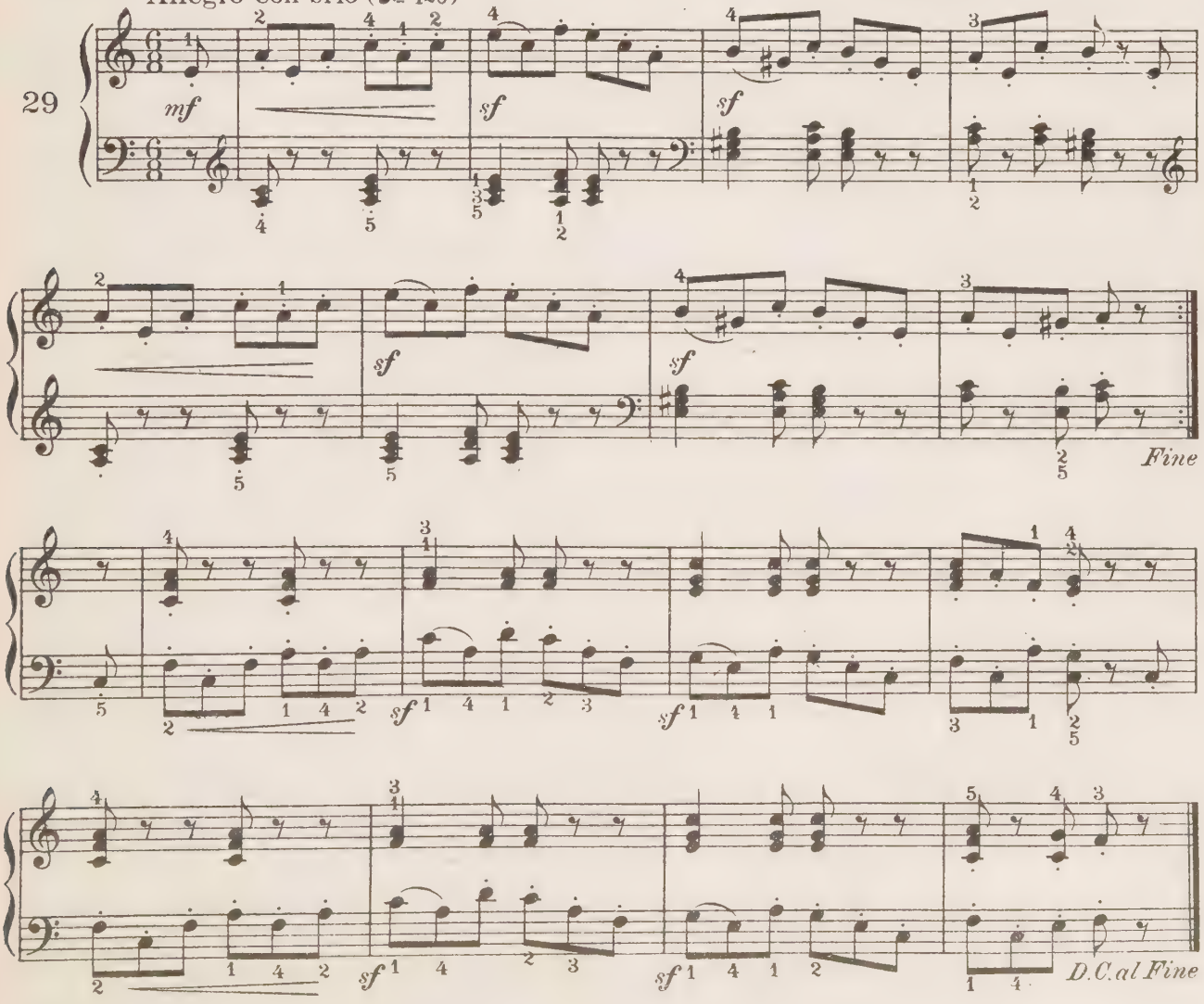


Edited by
CHARLES DENNÉE

The Wild Horseman

ROBT. SCHUMANN, Op. 68, Nº 8.

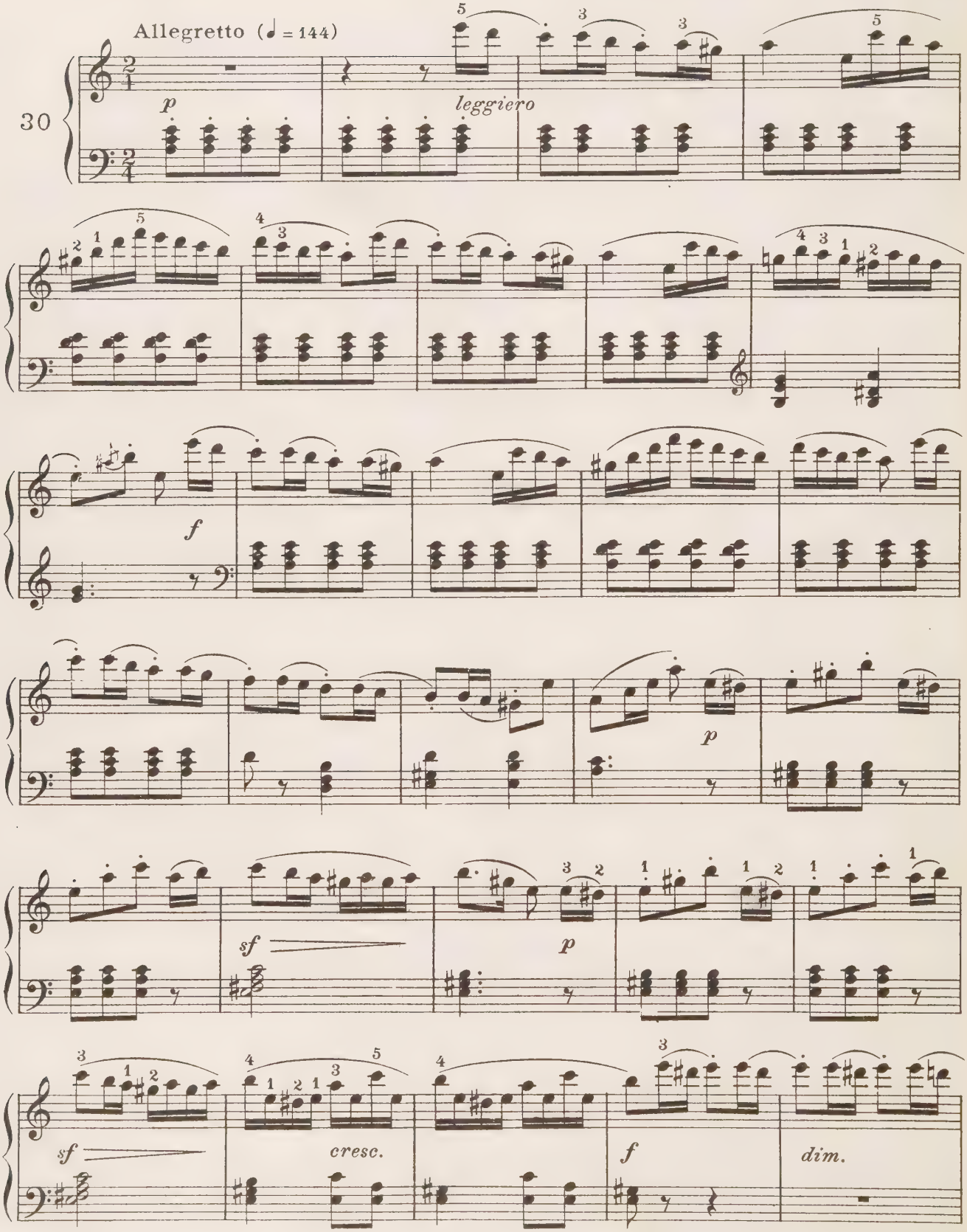
Allegro con brio (♩= 120)

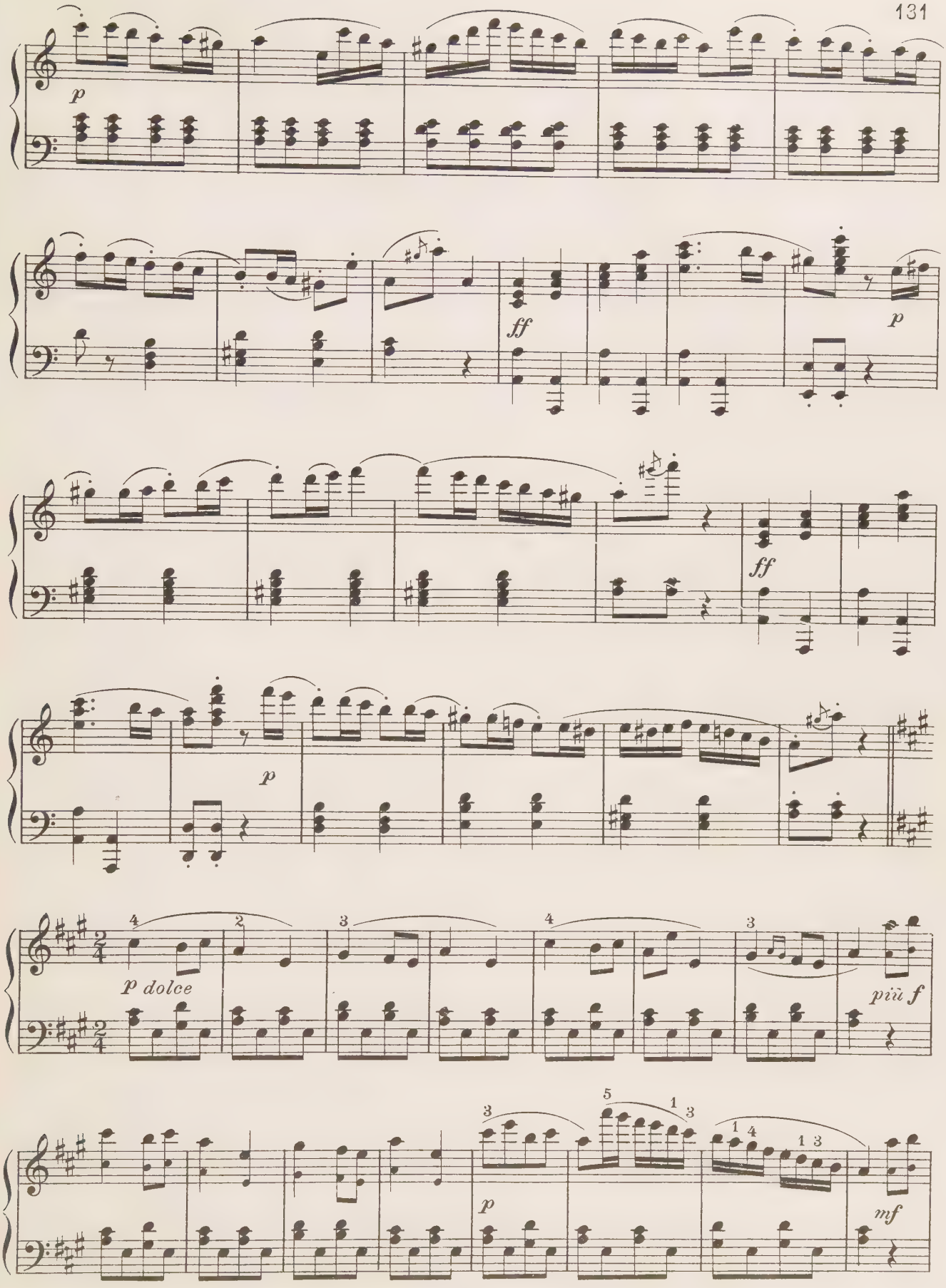


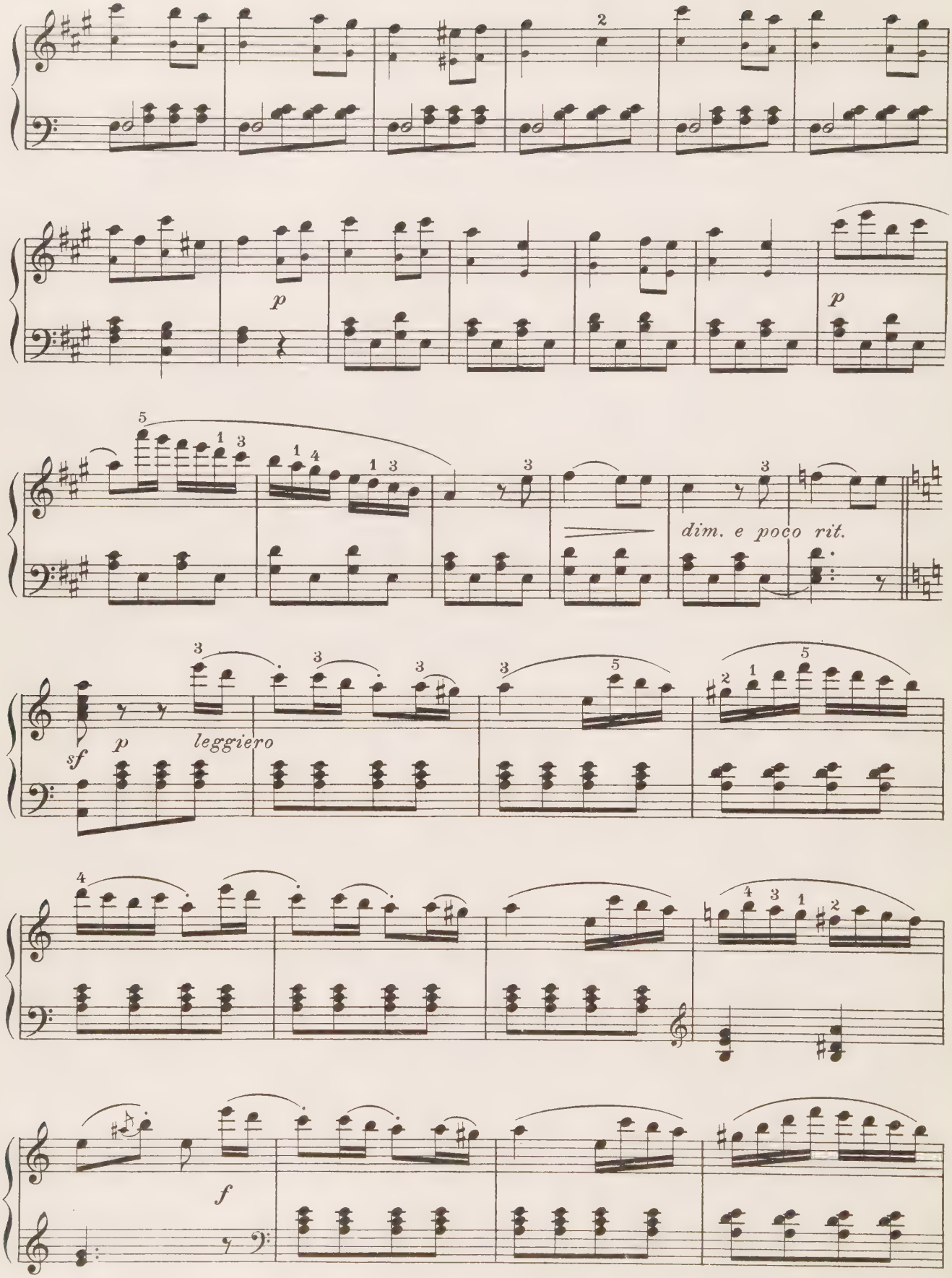
Rondo alla Turca

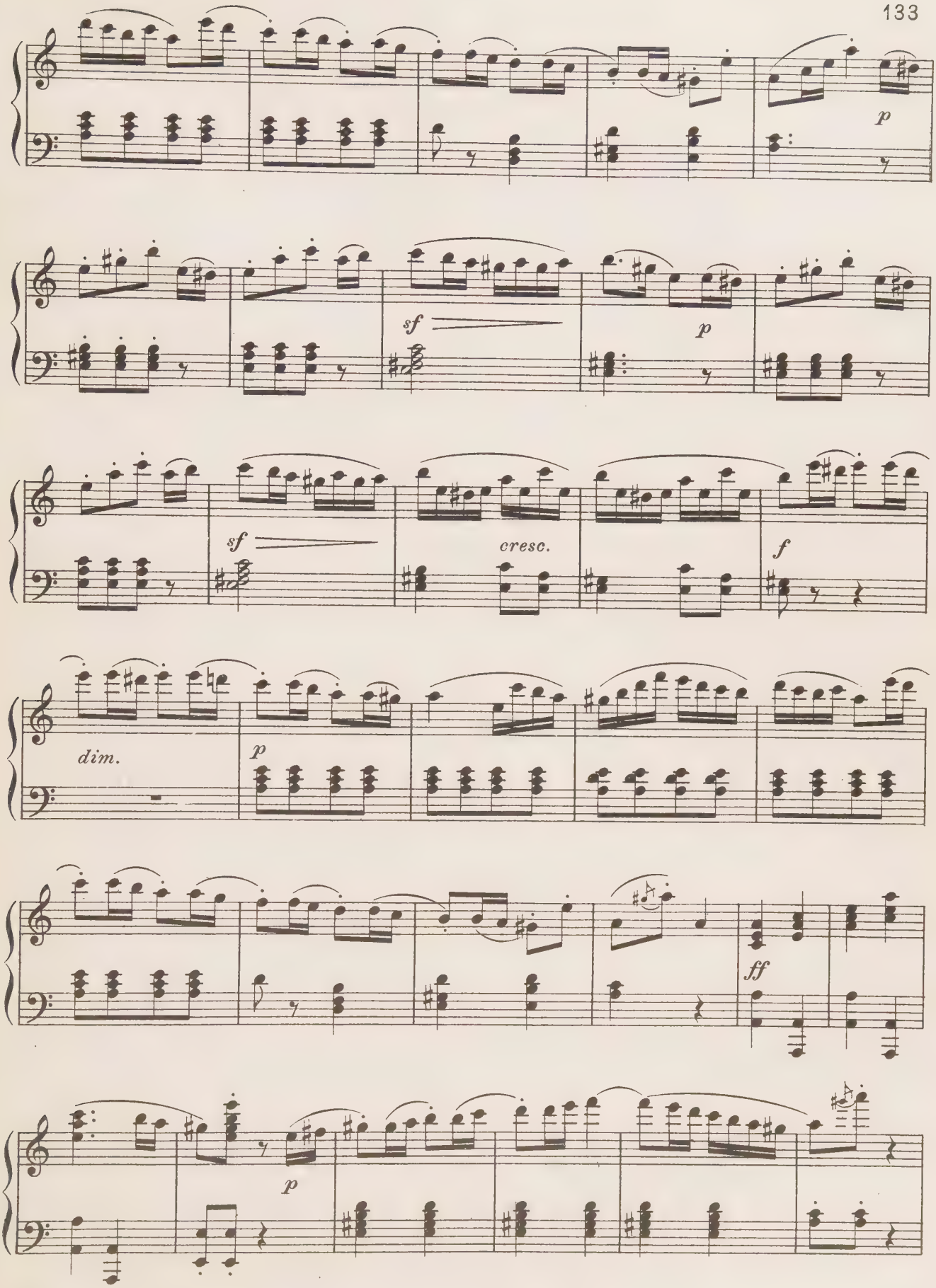
Edited by
CHARLES DENNÉE

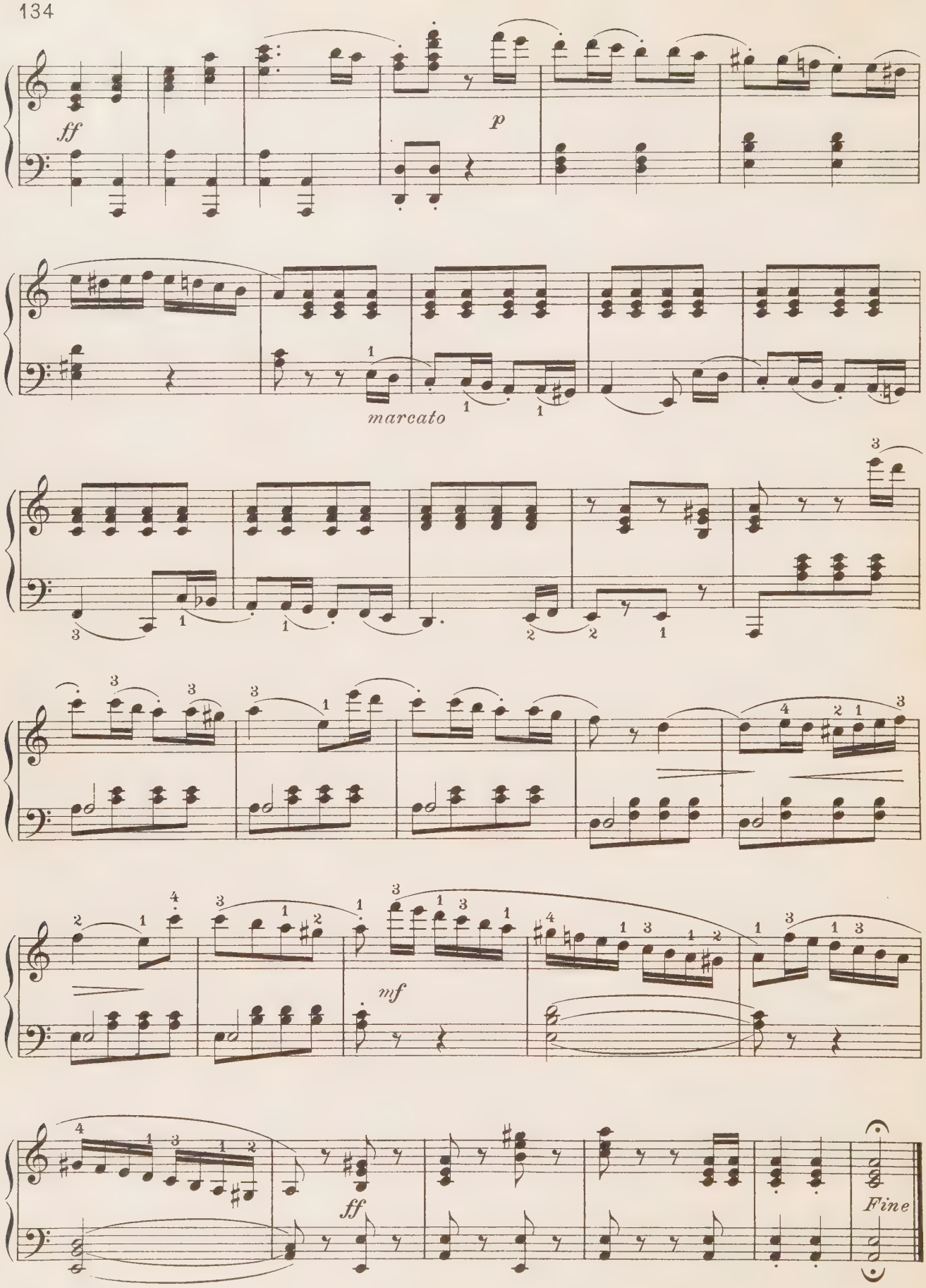
FRÉDÉRIC BURGMÜLLER. Op. 68, No 3




p
ff
p
ff
p
p dolce
più f
p
mf


p
p
dim. e poco rit.
sf
p
leggiero
f


p
sf
p
sf
cresc.
f
dim.
p
ff
p


ff
p
marcato
mf
ff
Fine



LAS ORACIONES DE LA MAÑANA EN LA FAMILIA DE J. S. BACH

Morning Prayers in the Family of J. S. Bach

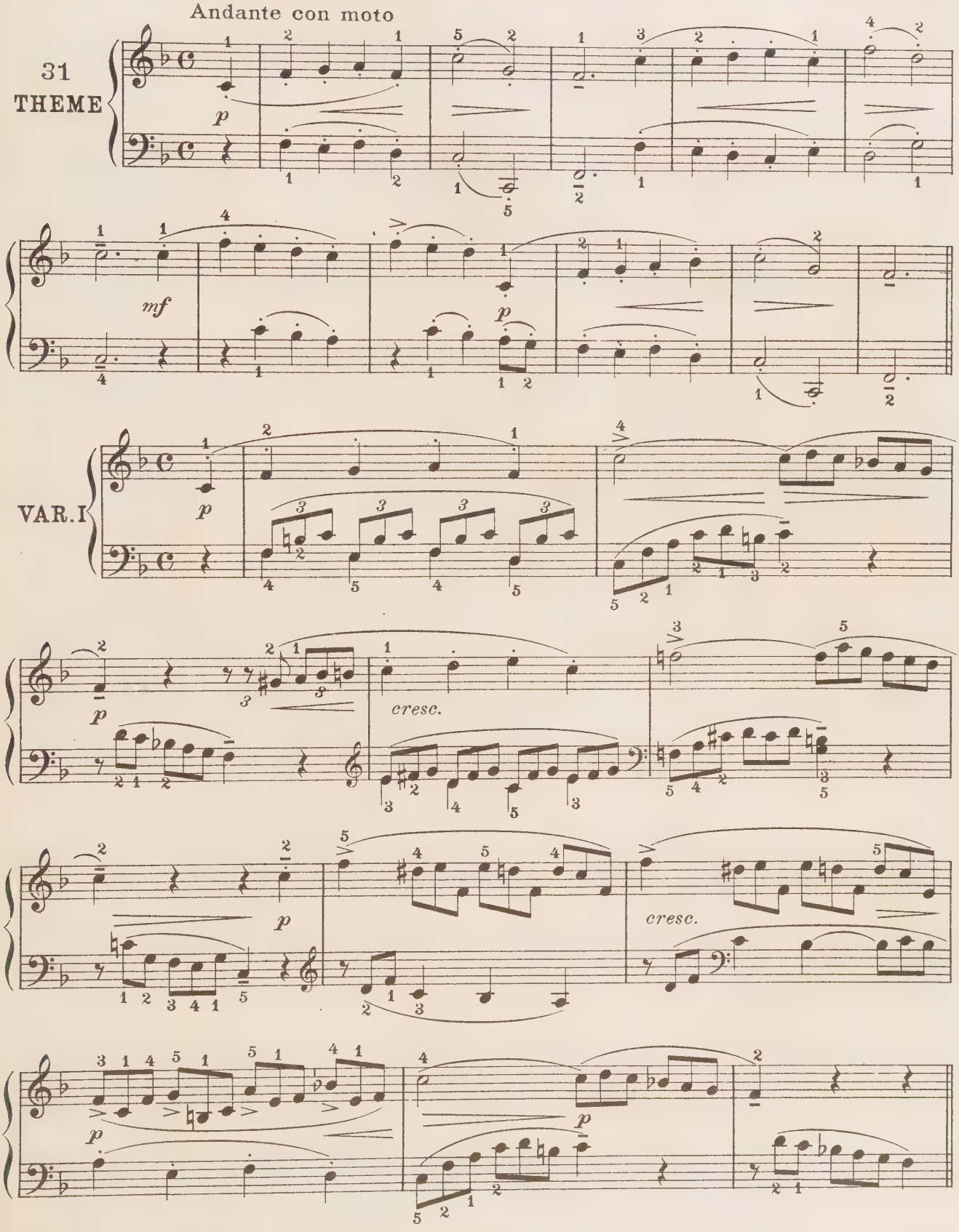
COPIA DE LA PINTURA POR TOBY E. ROSENTHAL
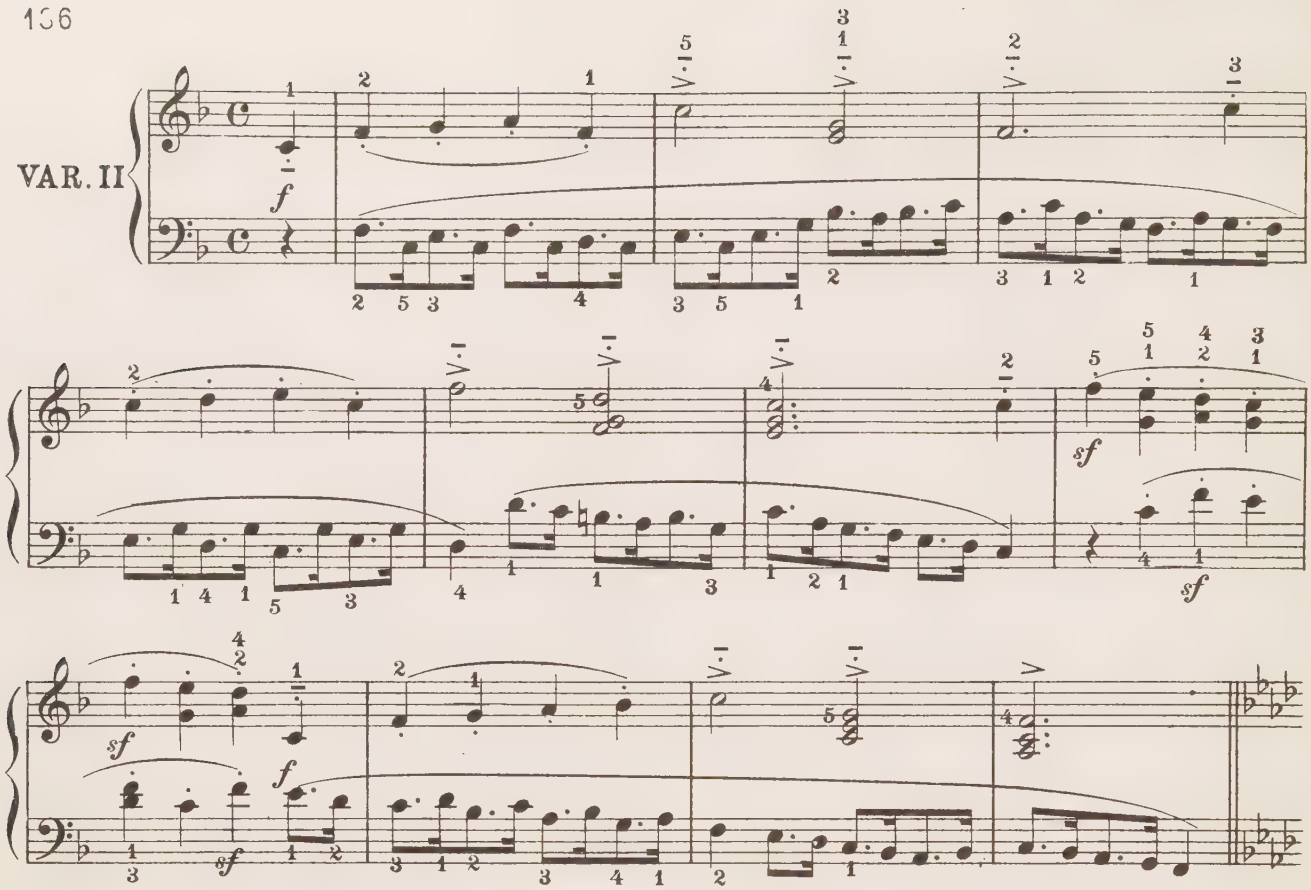
Six Easy Variations
on a Swiss Song
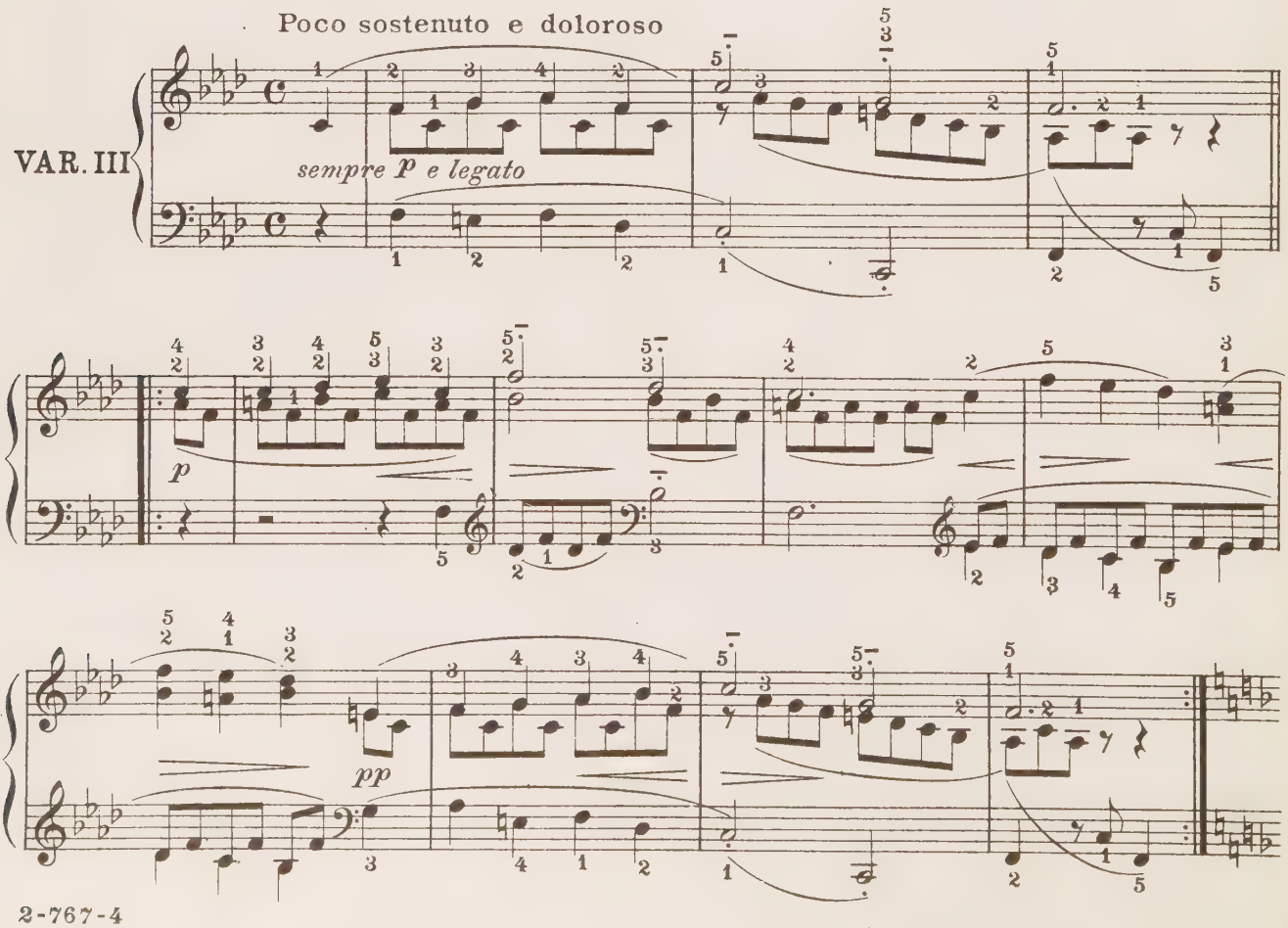
Edited by
CHARLES DENNÉE

L. van BEETHOVEN

Andante con moto




VAR. II
f
sf
sf
sf
f
sf


Poco sostenuto e doloroso
VAR. III
sempre p e legato
p
pp

Tempo primo, un poco animato

VAR. IV

p *cresc.* *f*

legato

p *cresc.* *f*
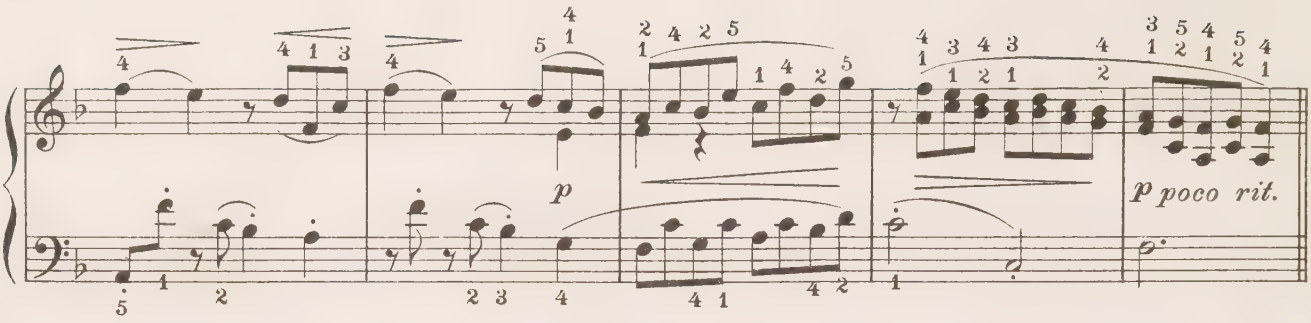
p *cresc.* *mf*
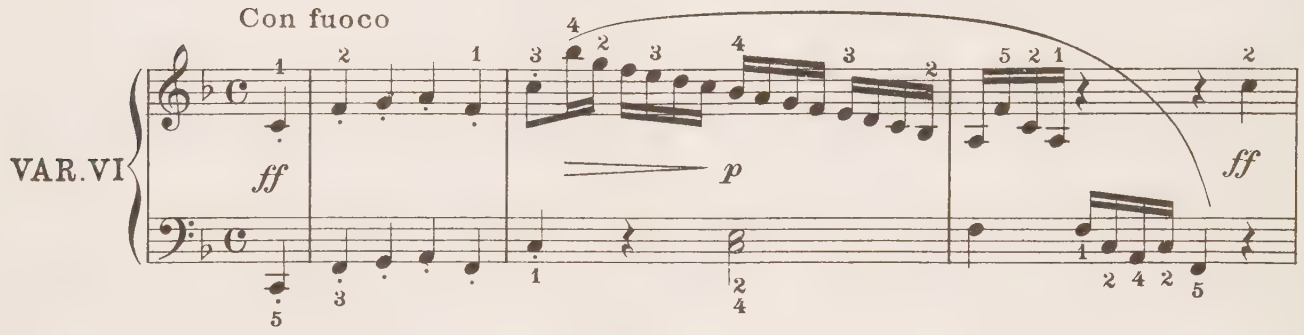
cresc. *f* *p*

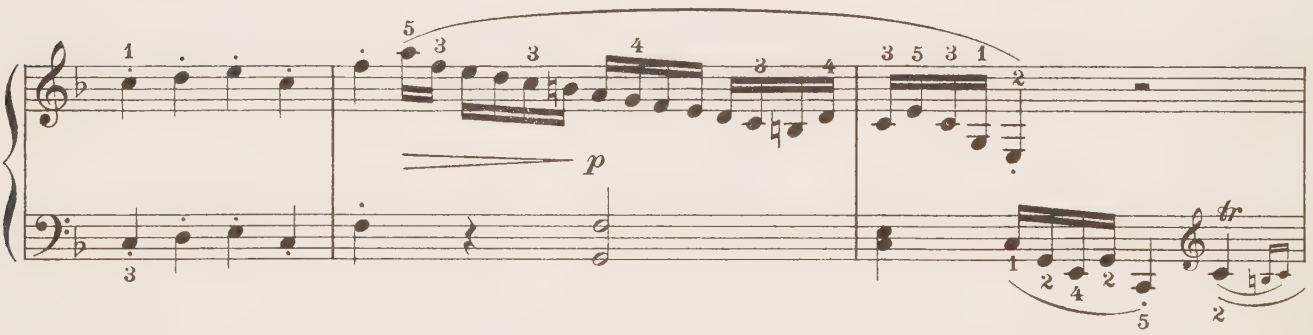
Poco più tranquillo
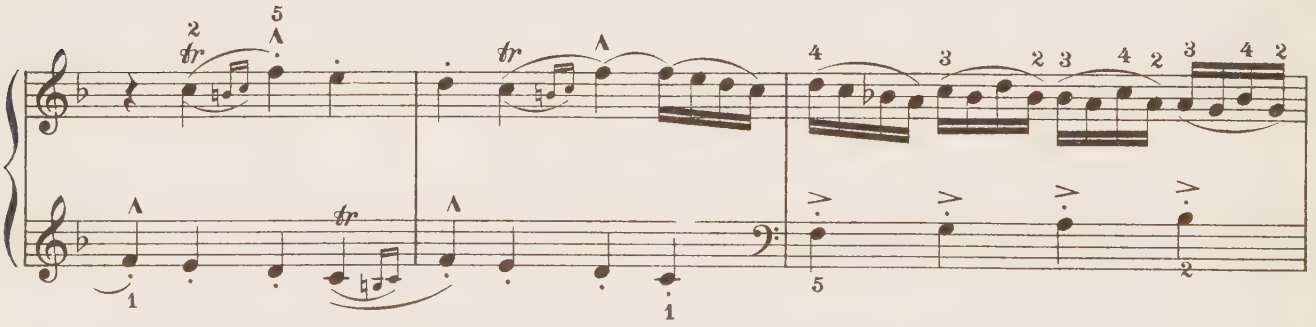
VAR. V
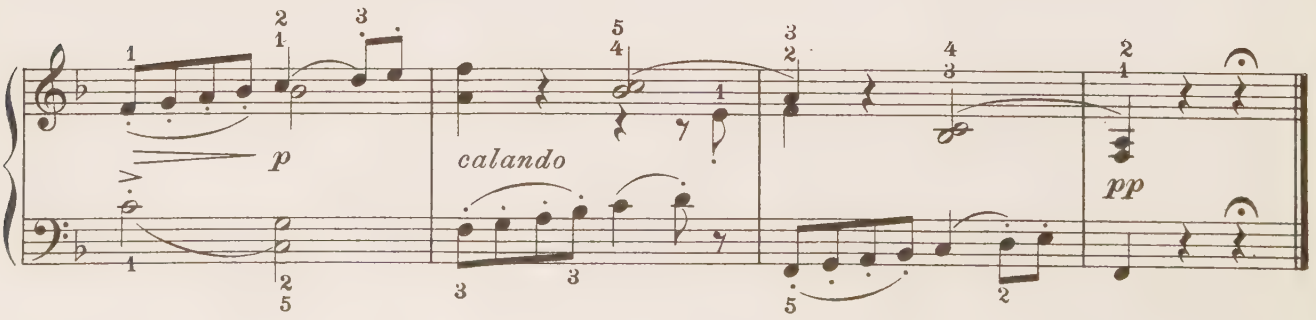
p *sempre dolce*


p
p poco rit.


Con fuoco
VAR. VI
ff
p
ff


p
tr


tr
tr
tr

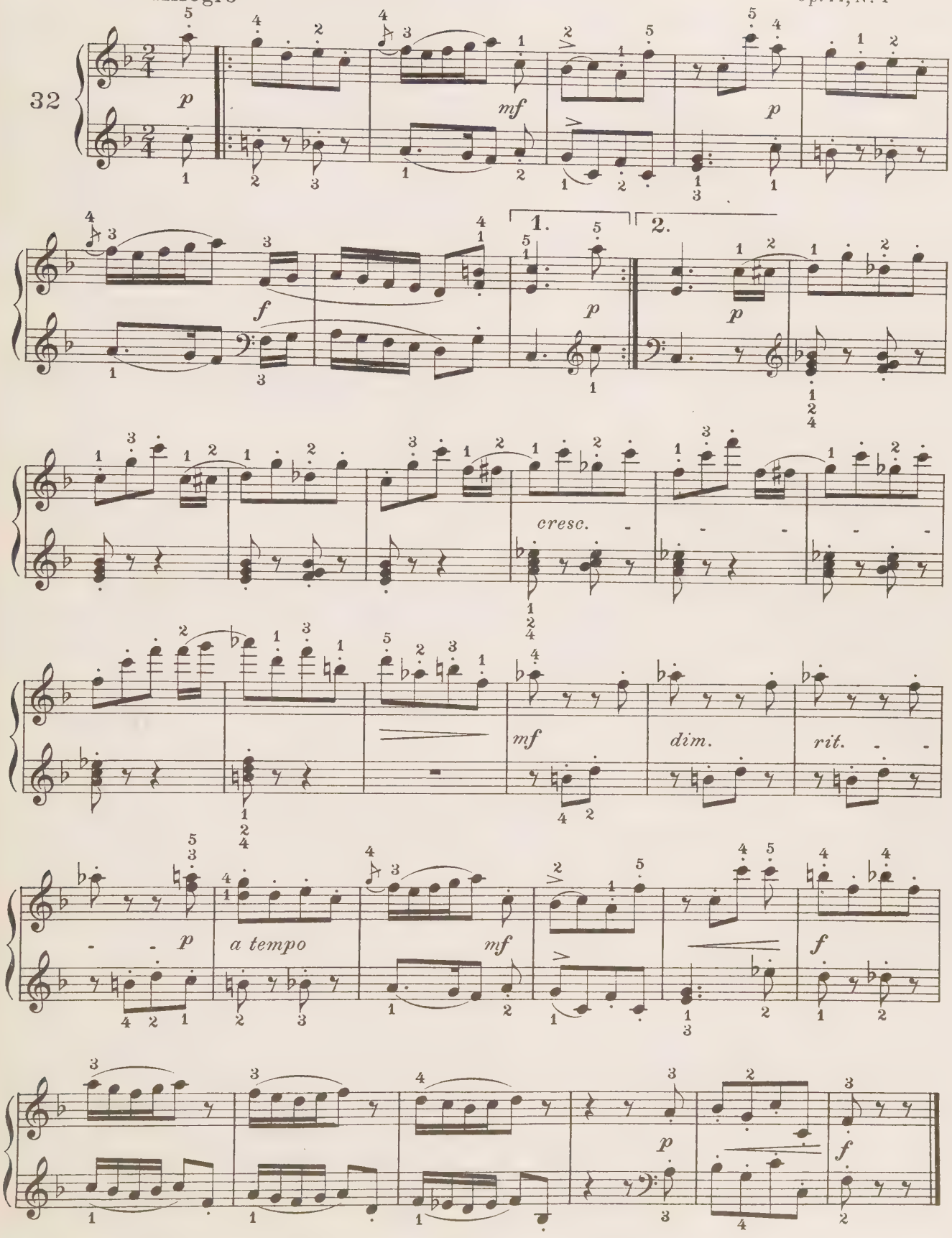

p
calando
pp

Edited by
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Little Rogue

HEINRICH HOFMANN
Op. 77, № 1

Allegro

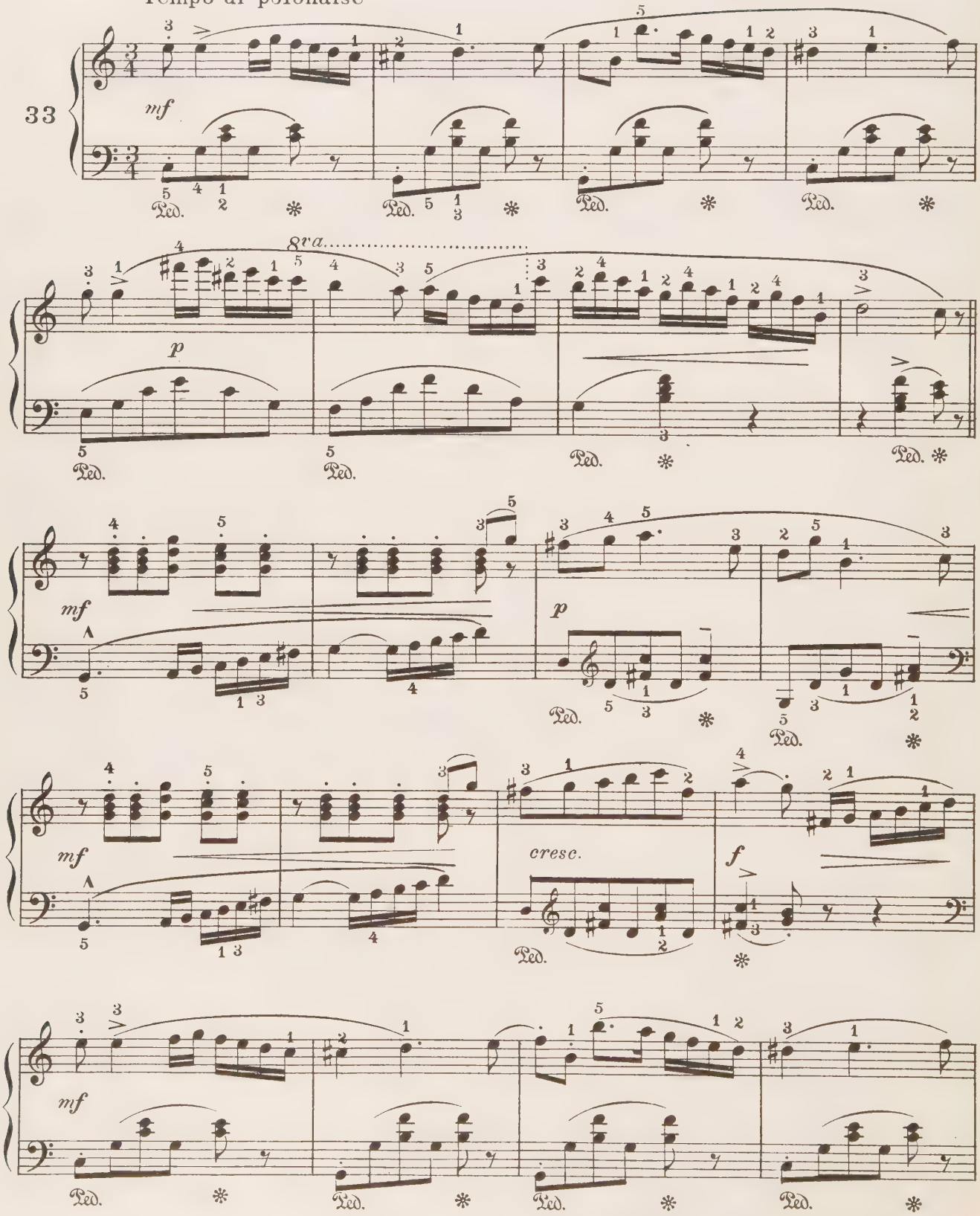


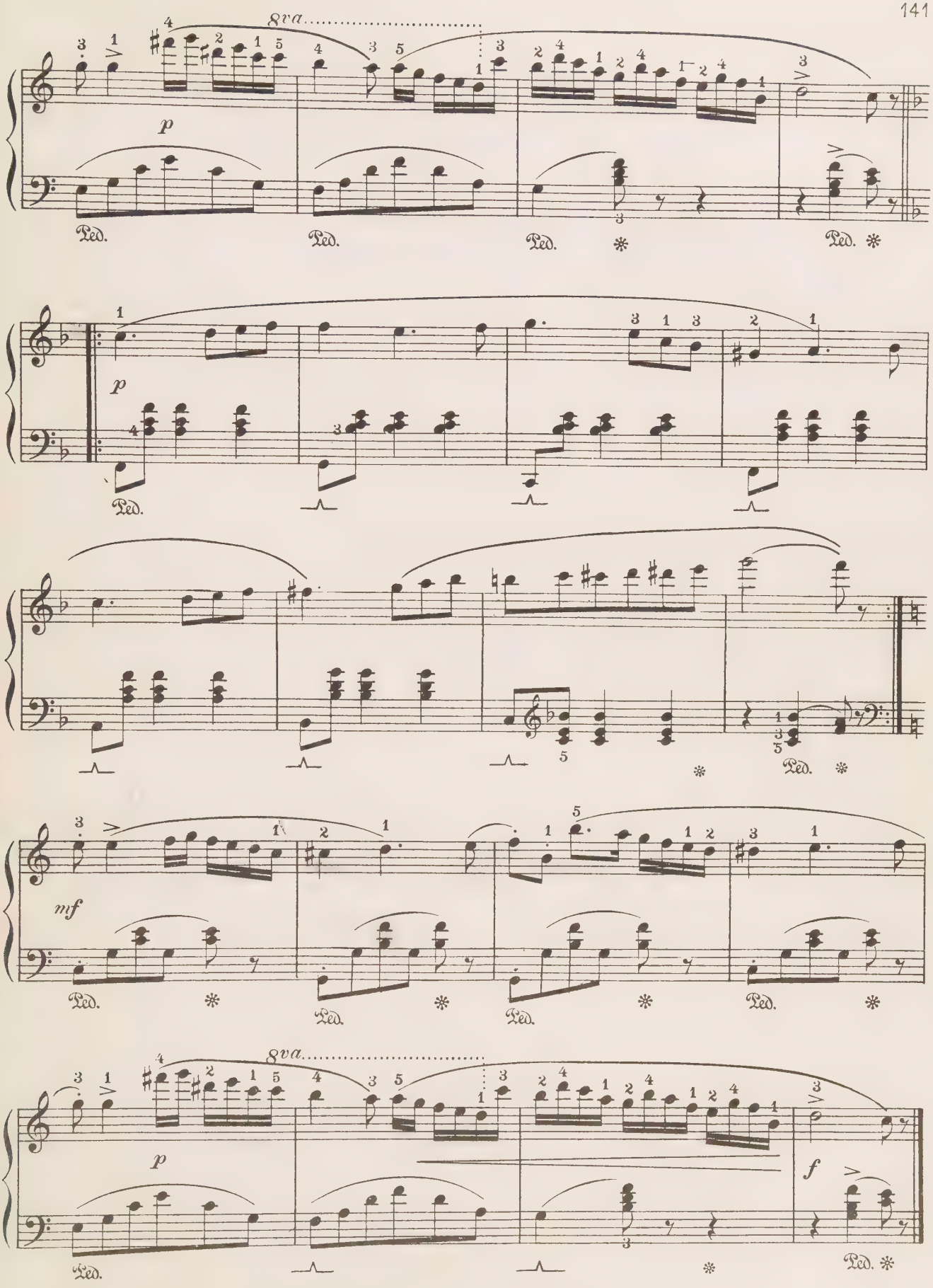
Polonaise

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CHARLES DENNÉE

FRITZ SPINDLER
Op. 93, Nº 1

Tempo di polonaise

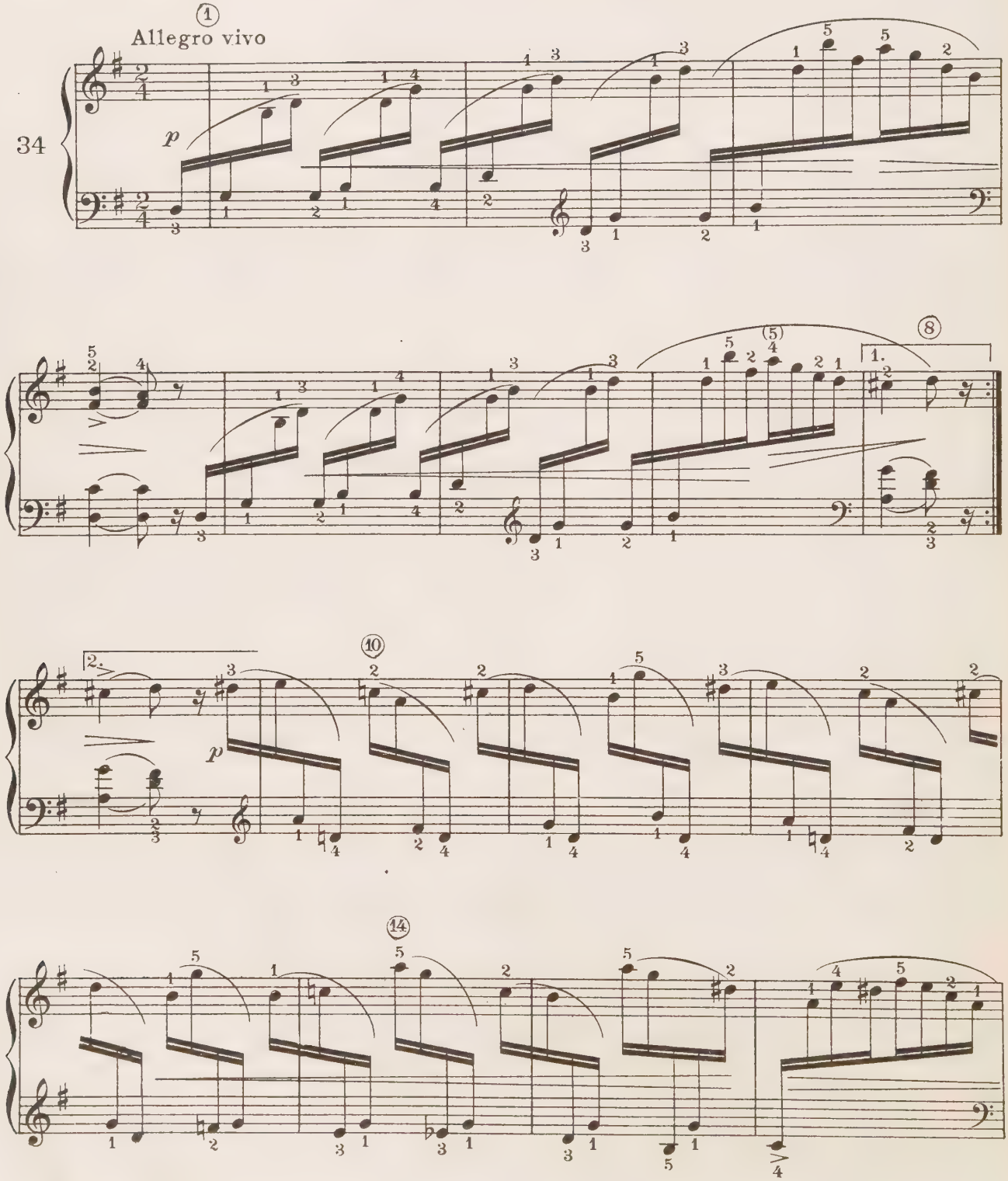


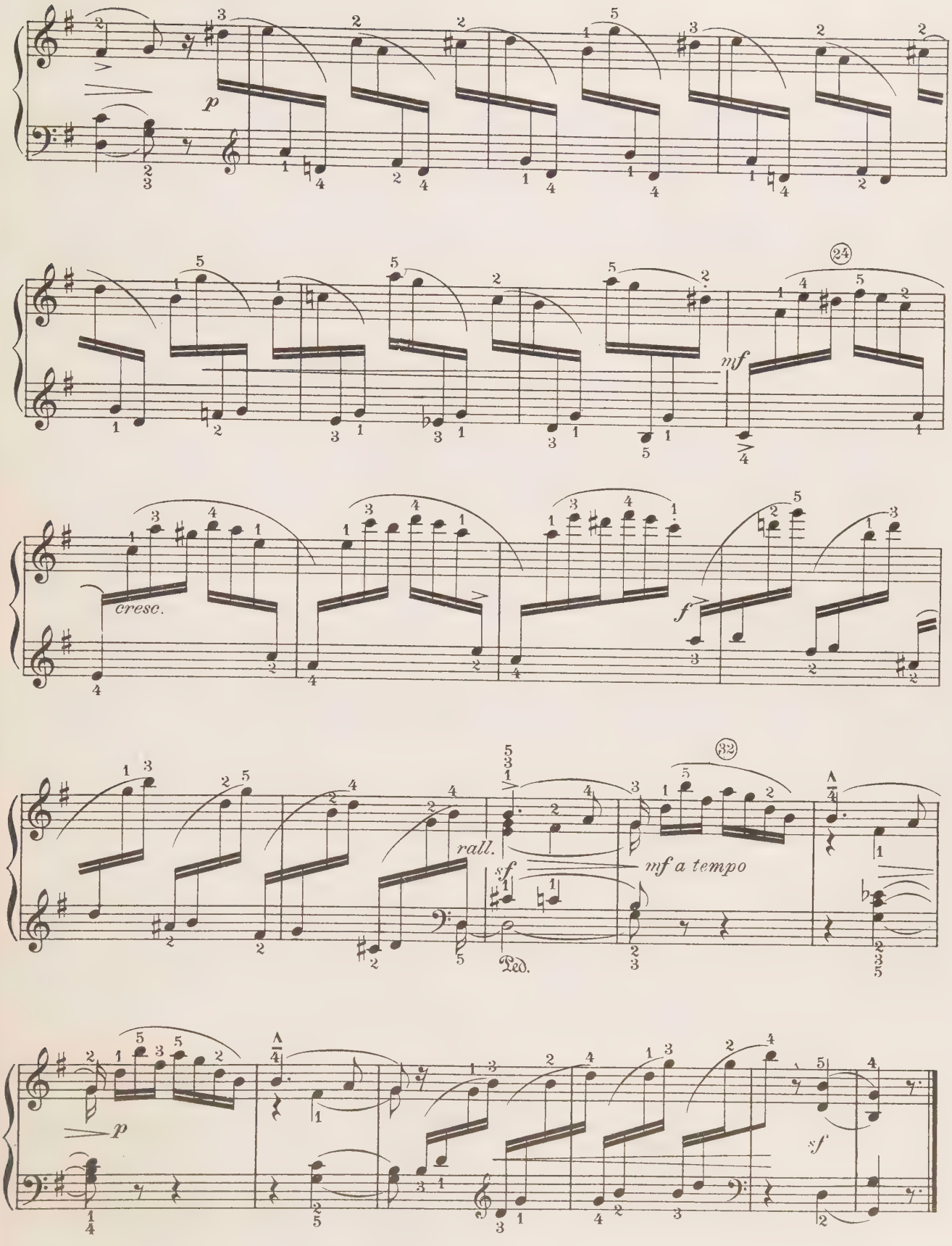

8va
p
Ped.
mf
f

Playing Tag

Edited by
CHARLES DENNÉE

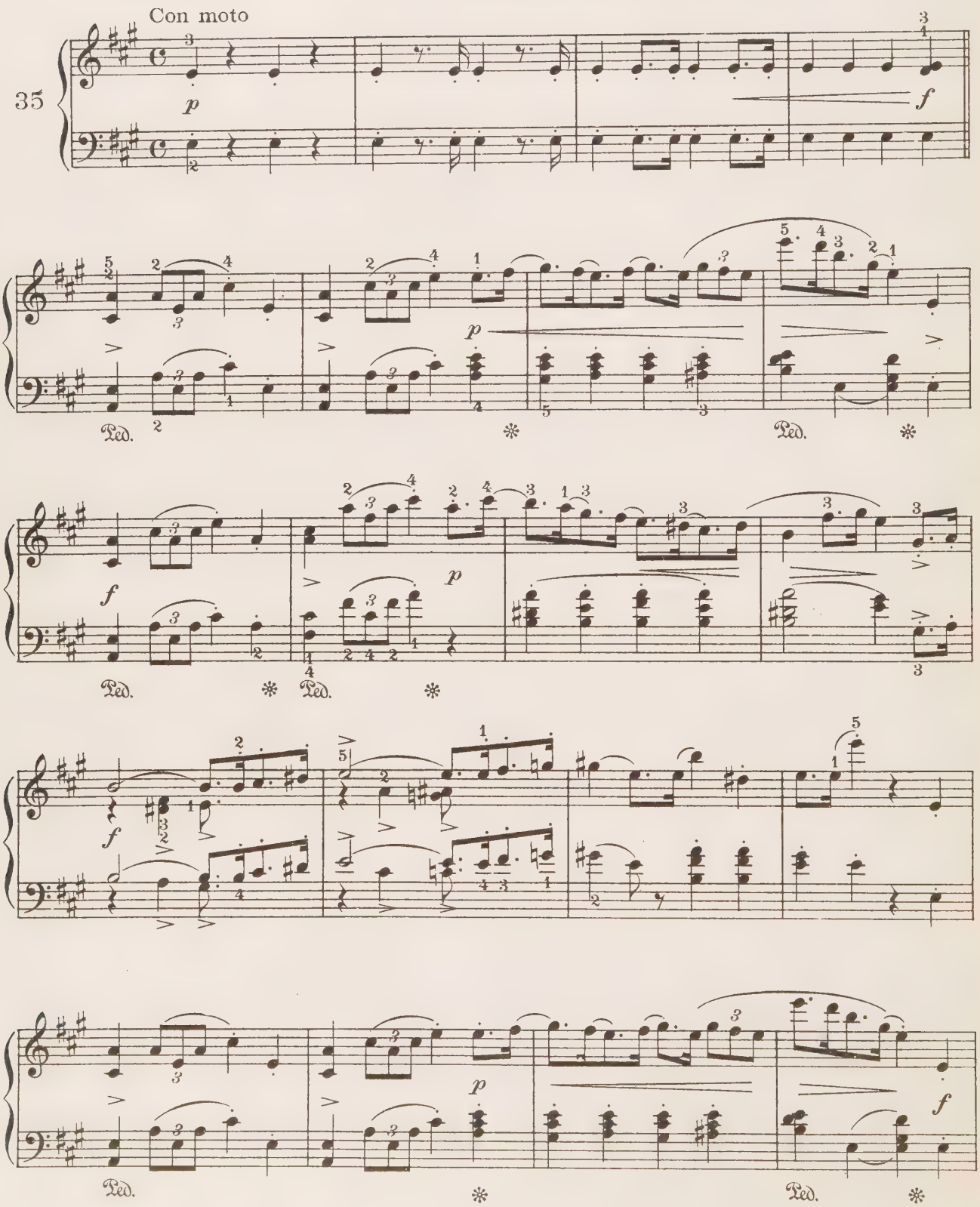
A. LOESCHHORN, Op. 96, Nº 11

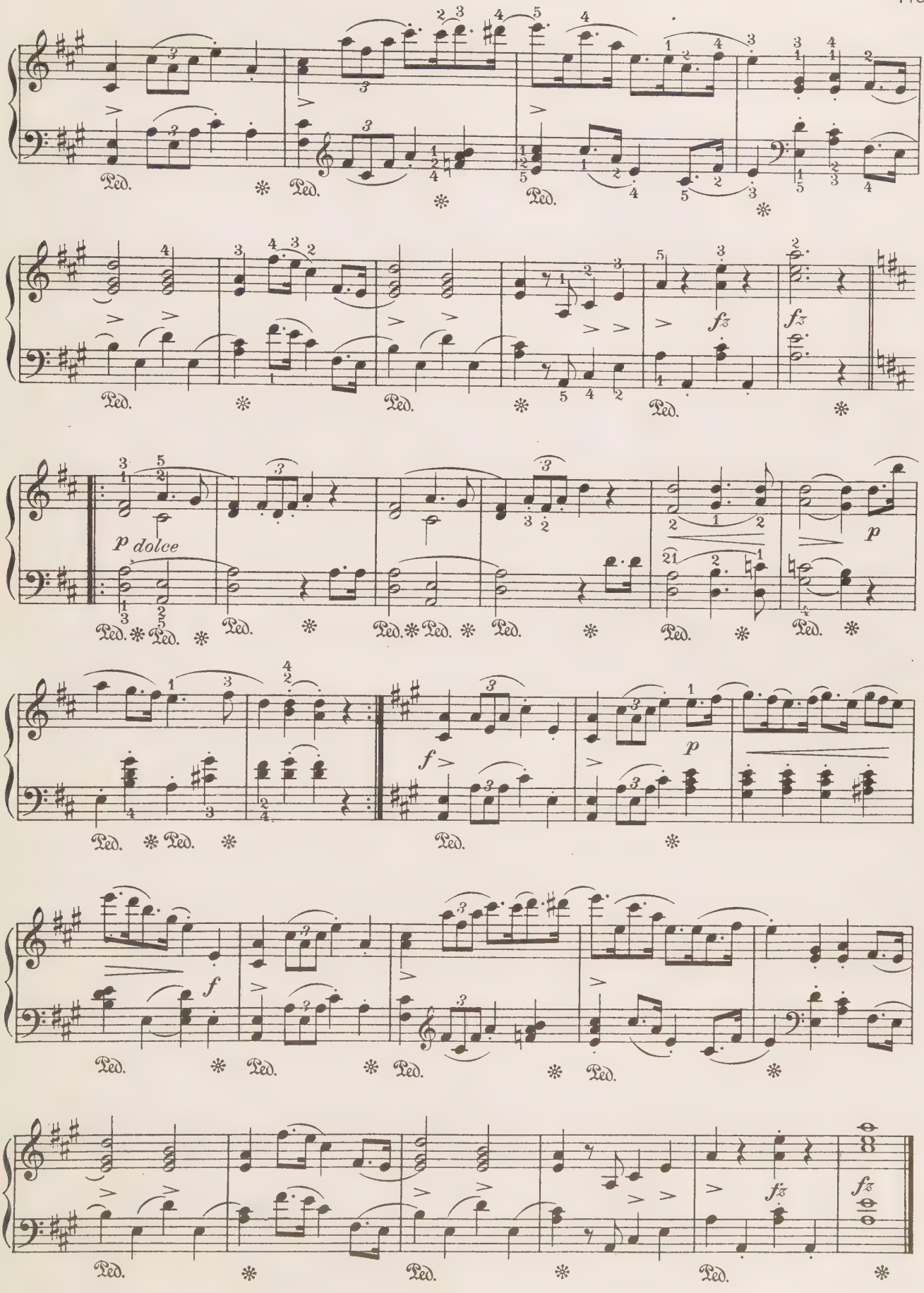



p
24
mf
cresc.
f
rall.
sf
Ped.
32
mf a tempo
p
sf

Christmas Tree

NIELS W. GADE, Op.36



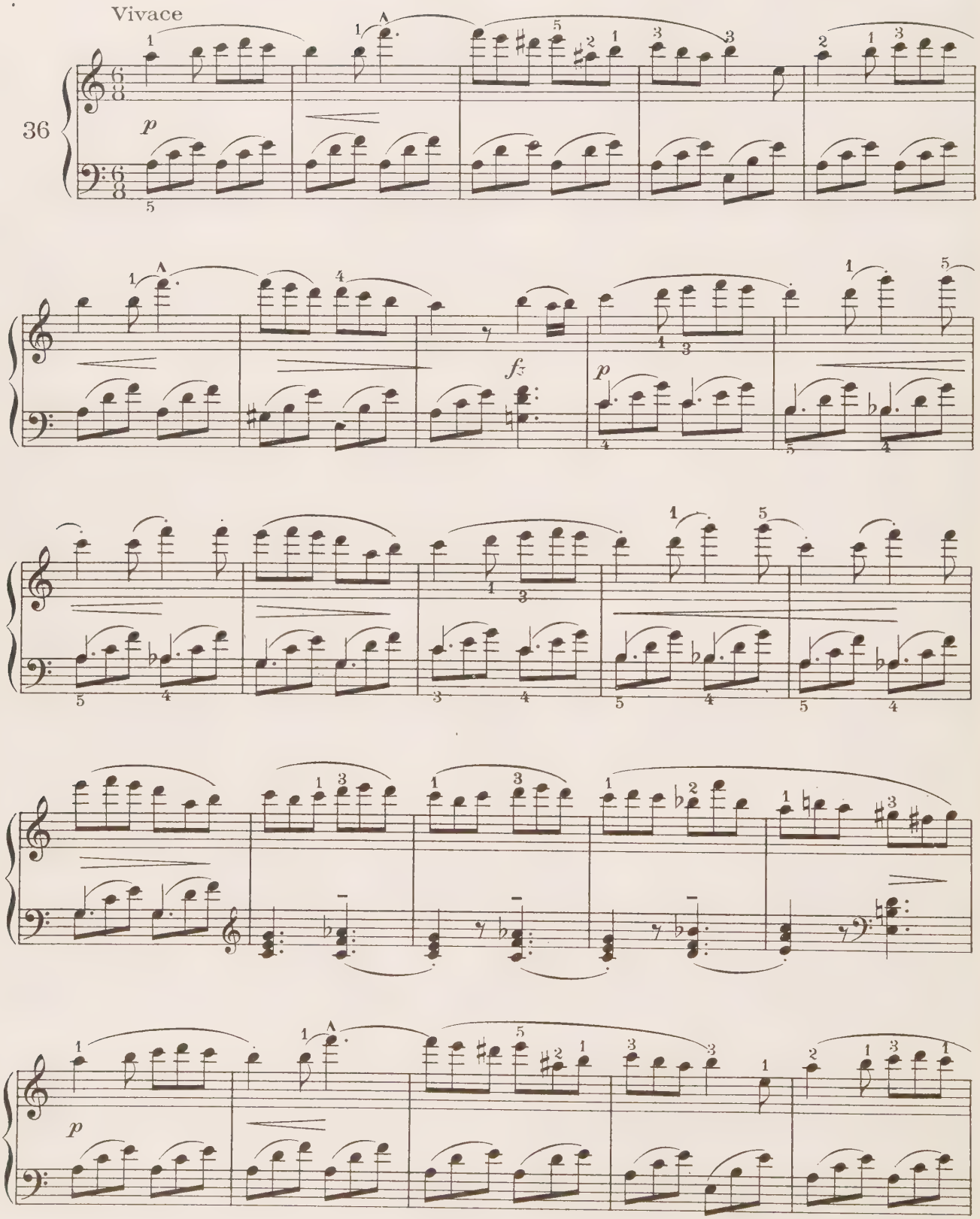

Ped.
fz
p dolce
p
f

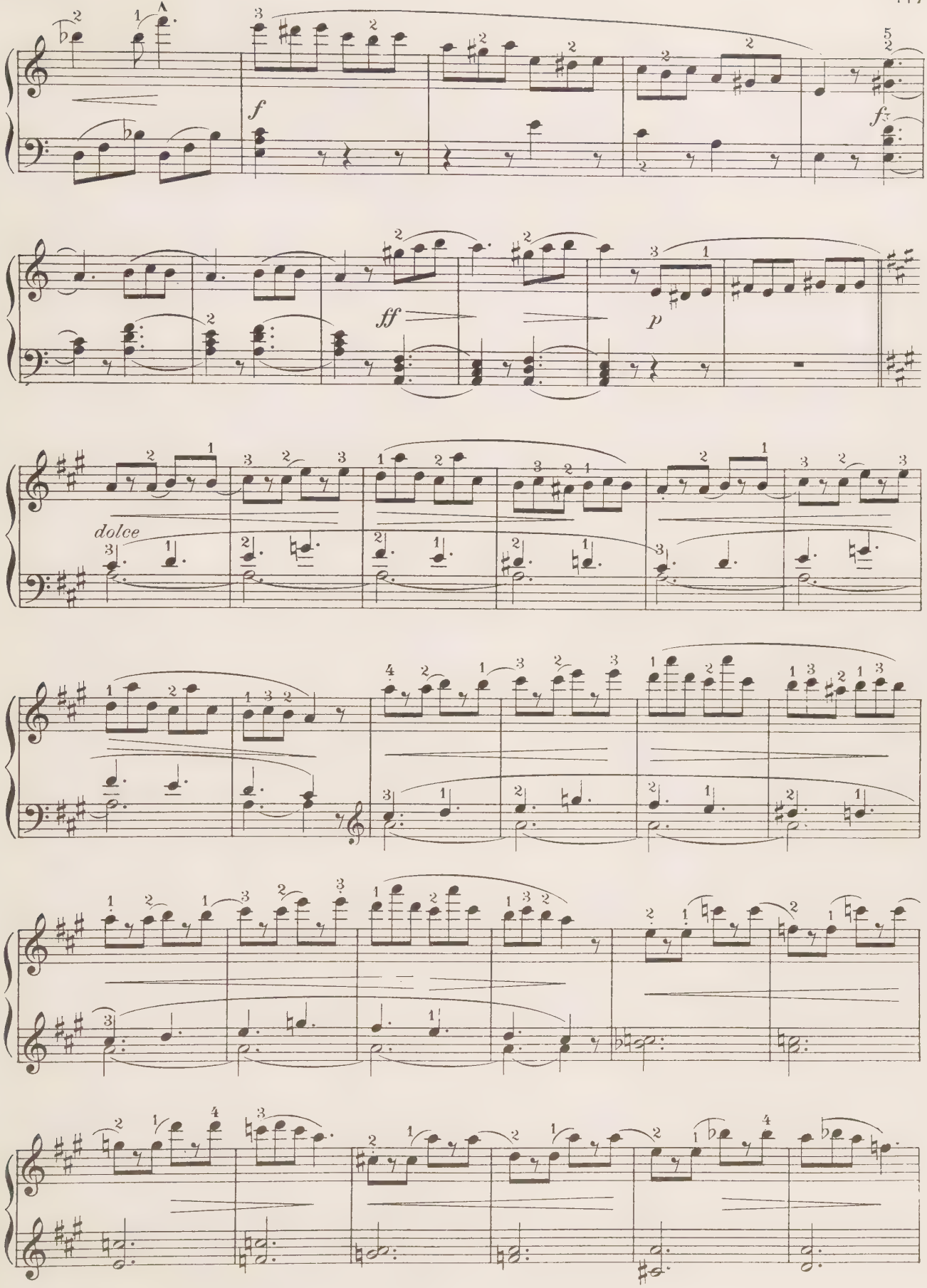
Tarantelle

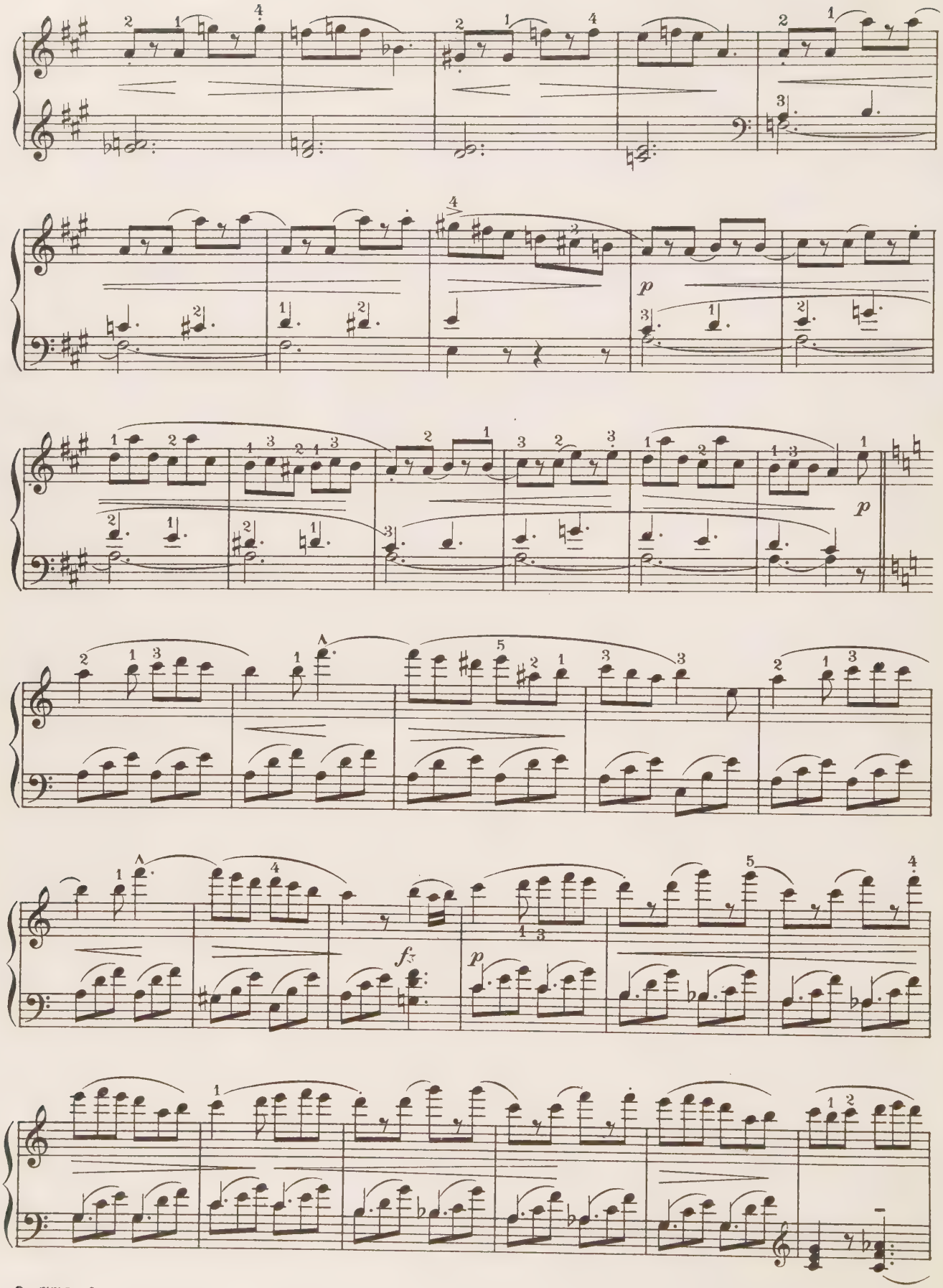
A MINOR

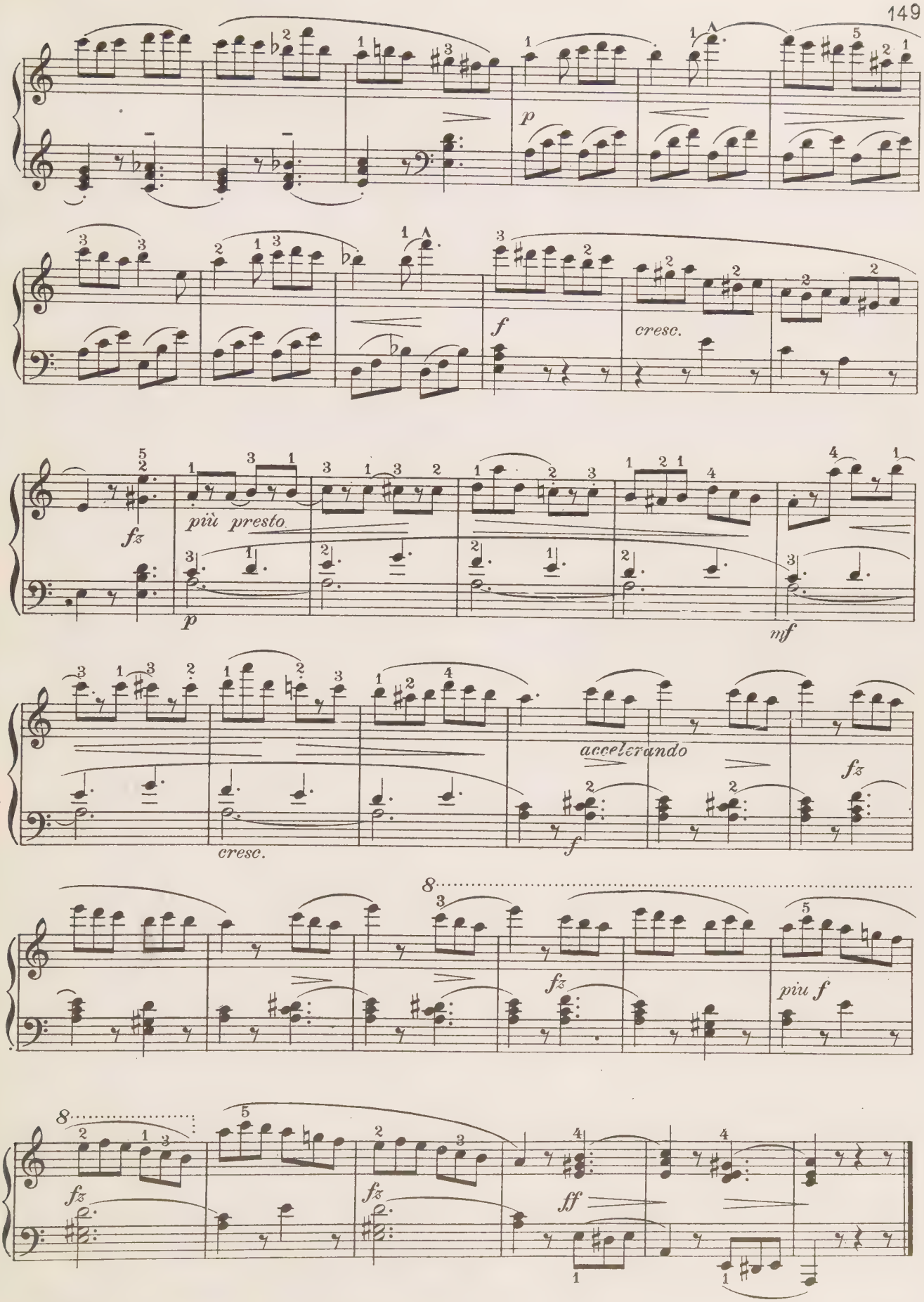
Edited by
CHARLES DENNÉE

A. LOESCHHORN




f
fz
ff
p
dolce


p
p
fz
p

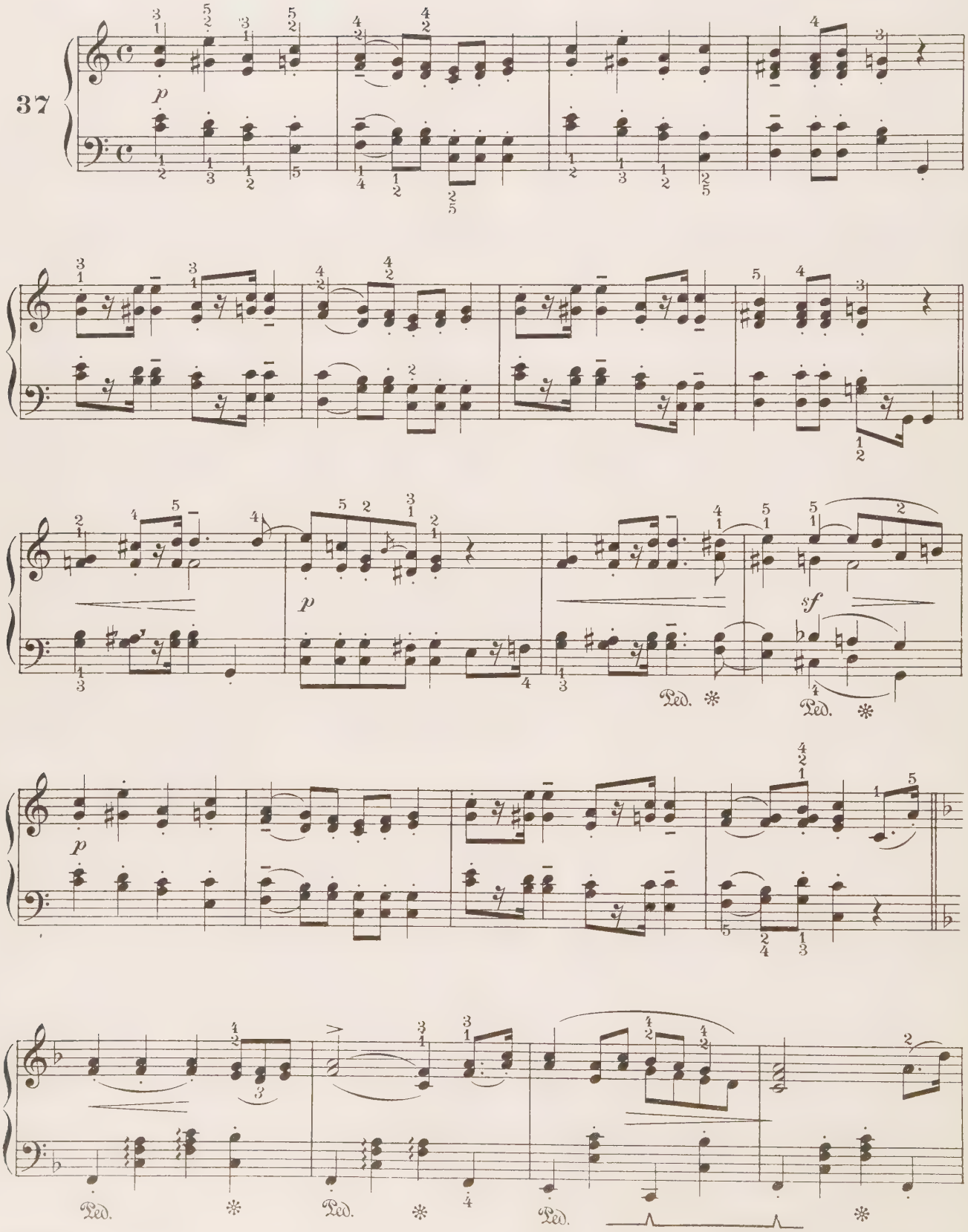

p
f
cresc.
fz
più presto
p
mf
acceleramdo
cresc.
f
fz
8
fz
più f
8
fz
fz
ff

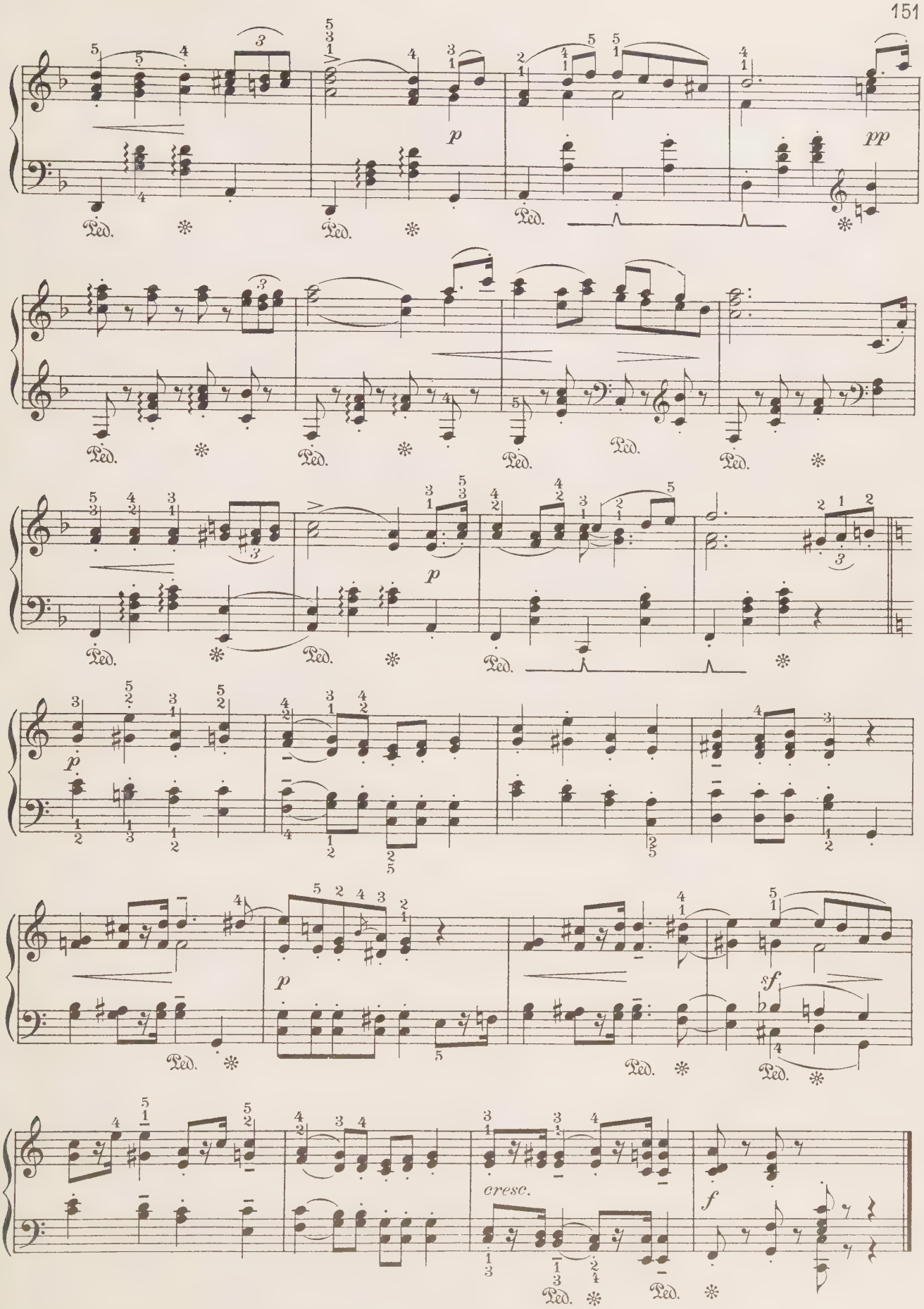
March

Edited by
CHARLES DENNÉE

XAVER SCHARWENKA, Op. 62, No. 1

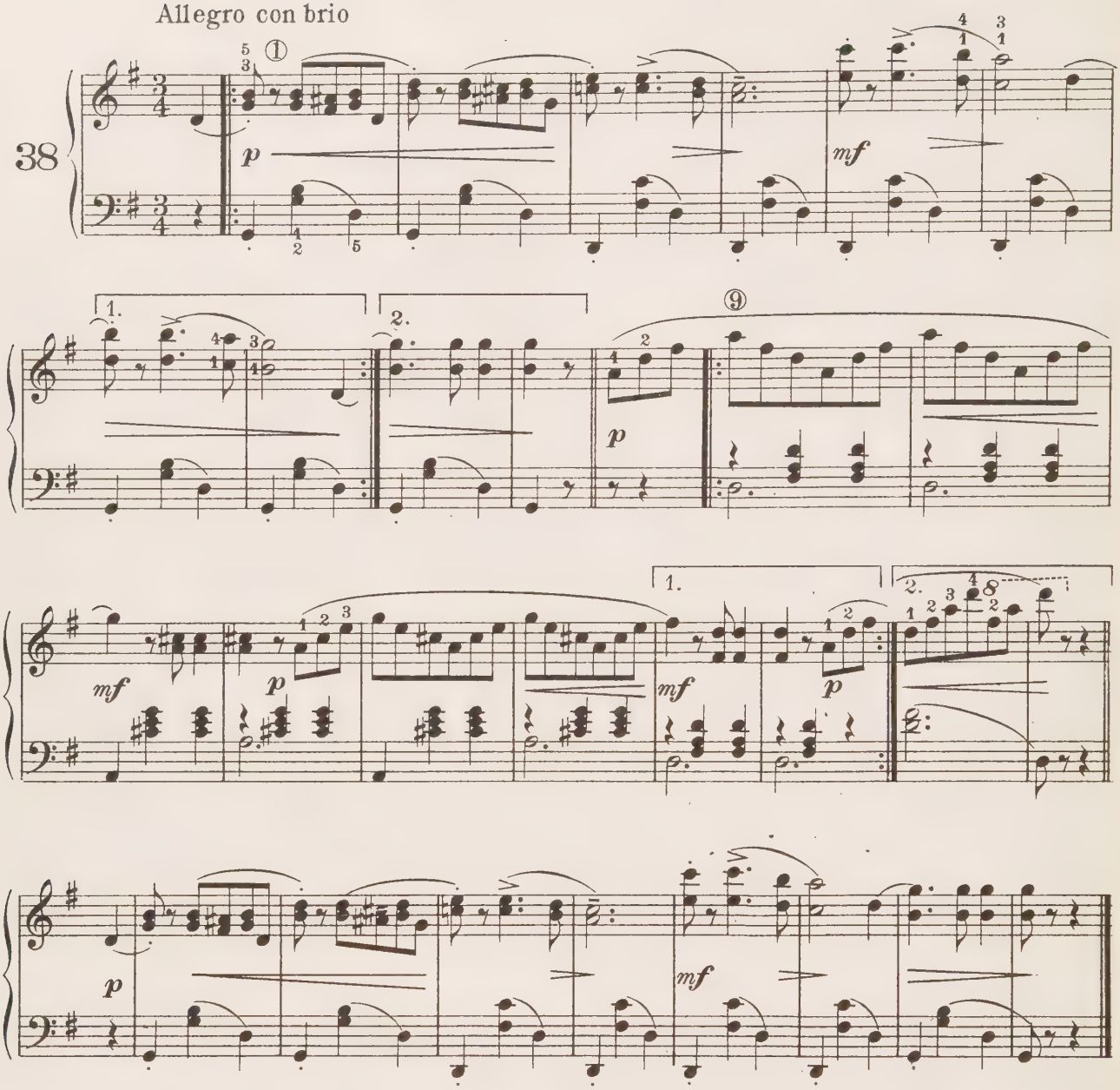
Moderato




p
pp
Ped.
p
Ped.
p
Ped.
sf
Ped.
cresc.
f
Ped.

WALTZ

Allegro con brio
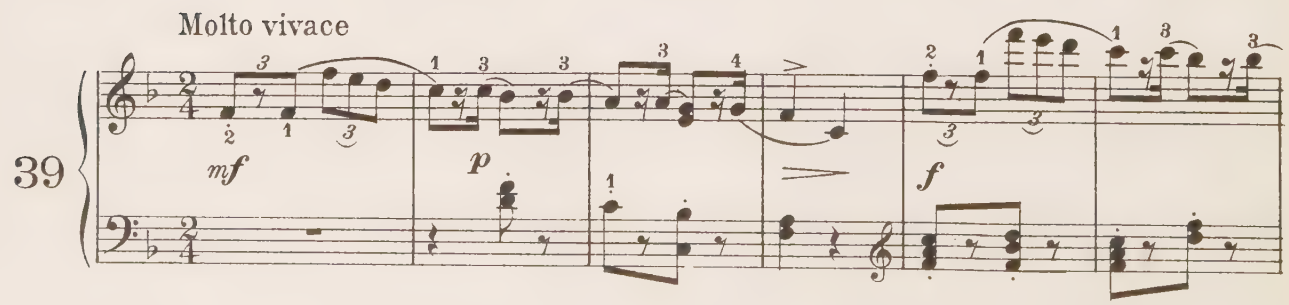


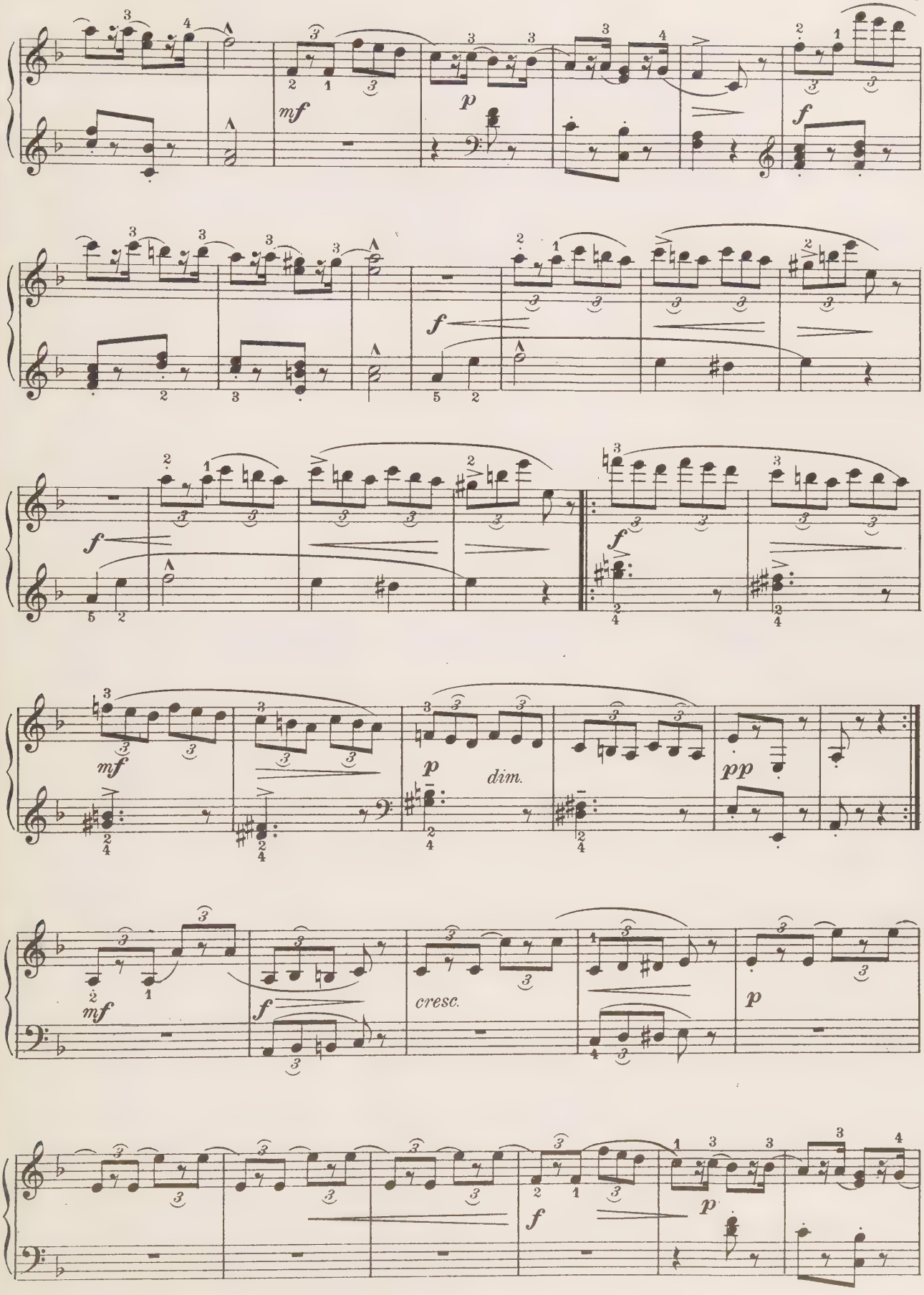
S 135
II 16

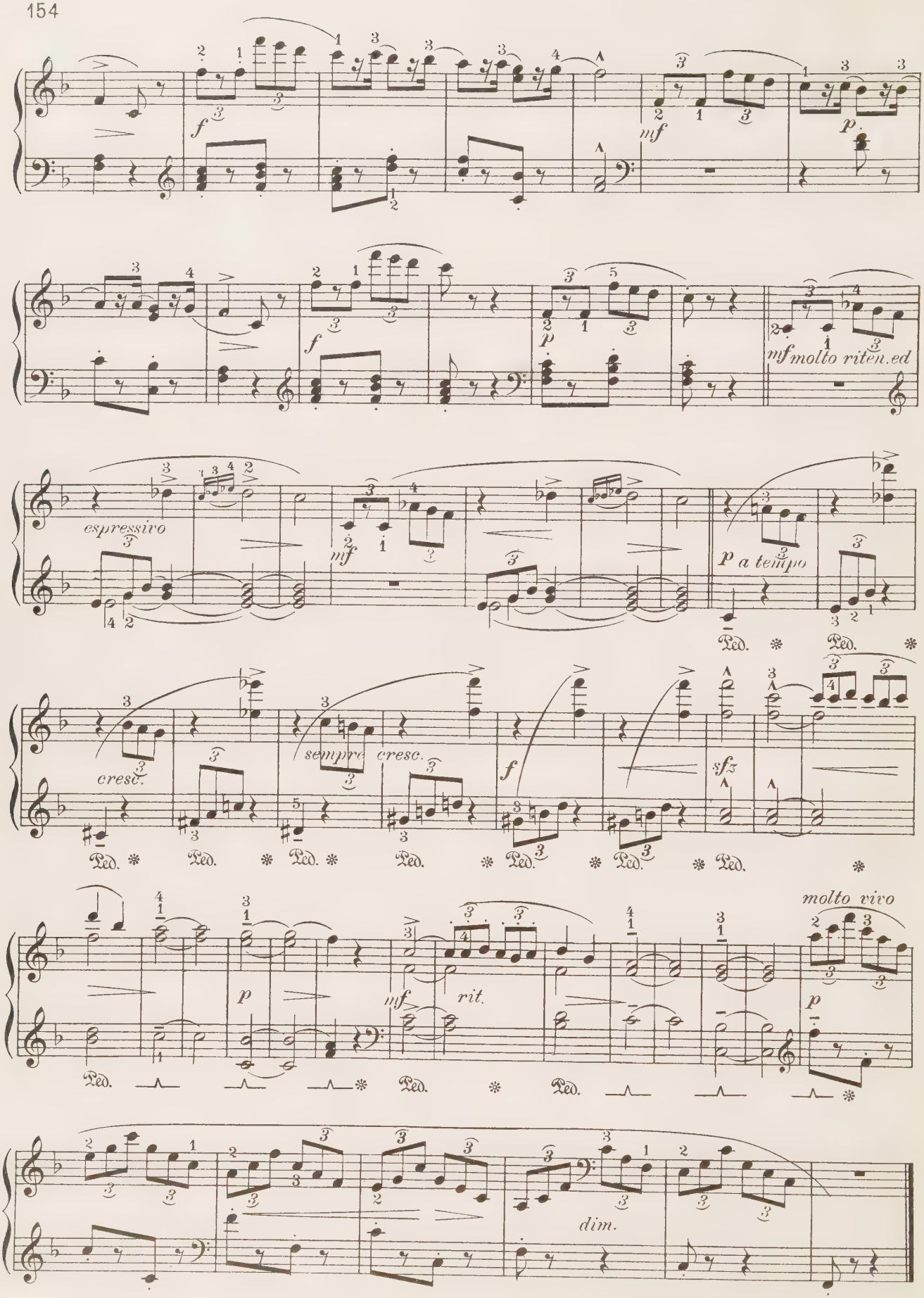
A CURIOUS STORY

STEPHEN HELLER

Molto vivace




mf
p
f
f
f
f
mf
p
dim.
pp
mf
f
cresc.
p
f
p


f
mf
p
f
p
mf molto riten. ed
espressivo
mf
p a tempo
cresc.
sempre cresc.
f
sfz
molto vivo
p
mf
rit.
p
dim.

THIRD GRADE SECTION

Technical Exercises

Preparatory to the Third Grade

For acquiring independence and equality of the fingers
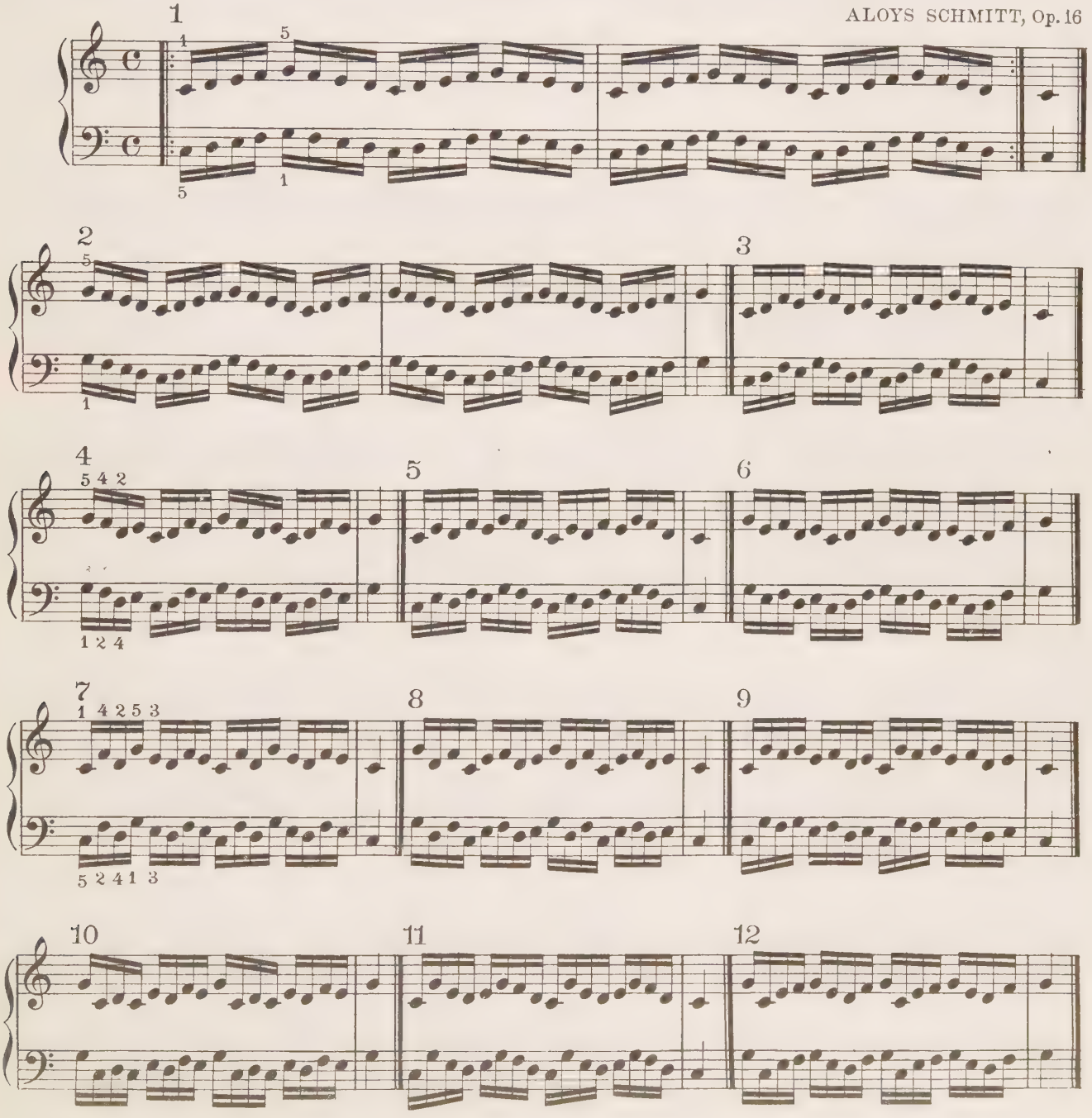
These exercises should be practiced throughout the Third and Fourth Grade, a few at a time. Attain the best possible results, both in independence and speed (in several different Keys,) before proceeding with the practise of new ones.
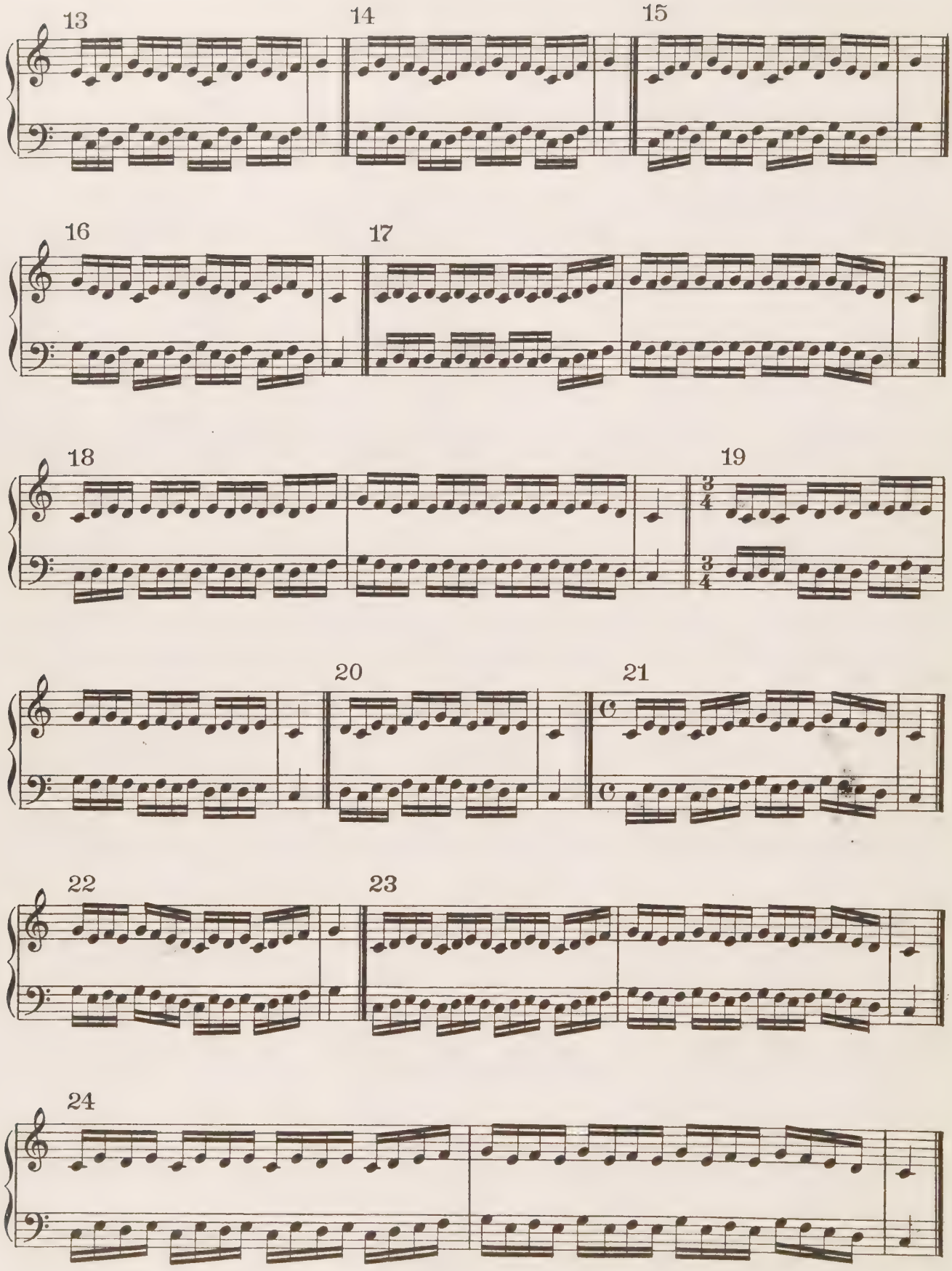
Each Exercise must be repeated at least 10 or 20 times, omitting the closing note until the last repetition. Practice at first each hand separately, afterward with both hands together, but always with a quiet hand. Begin very slowly and increase the tempo gradually, as the fingers gain strength and flexibility.

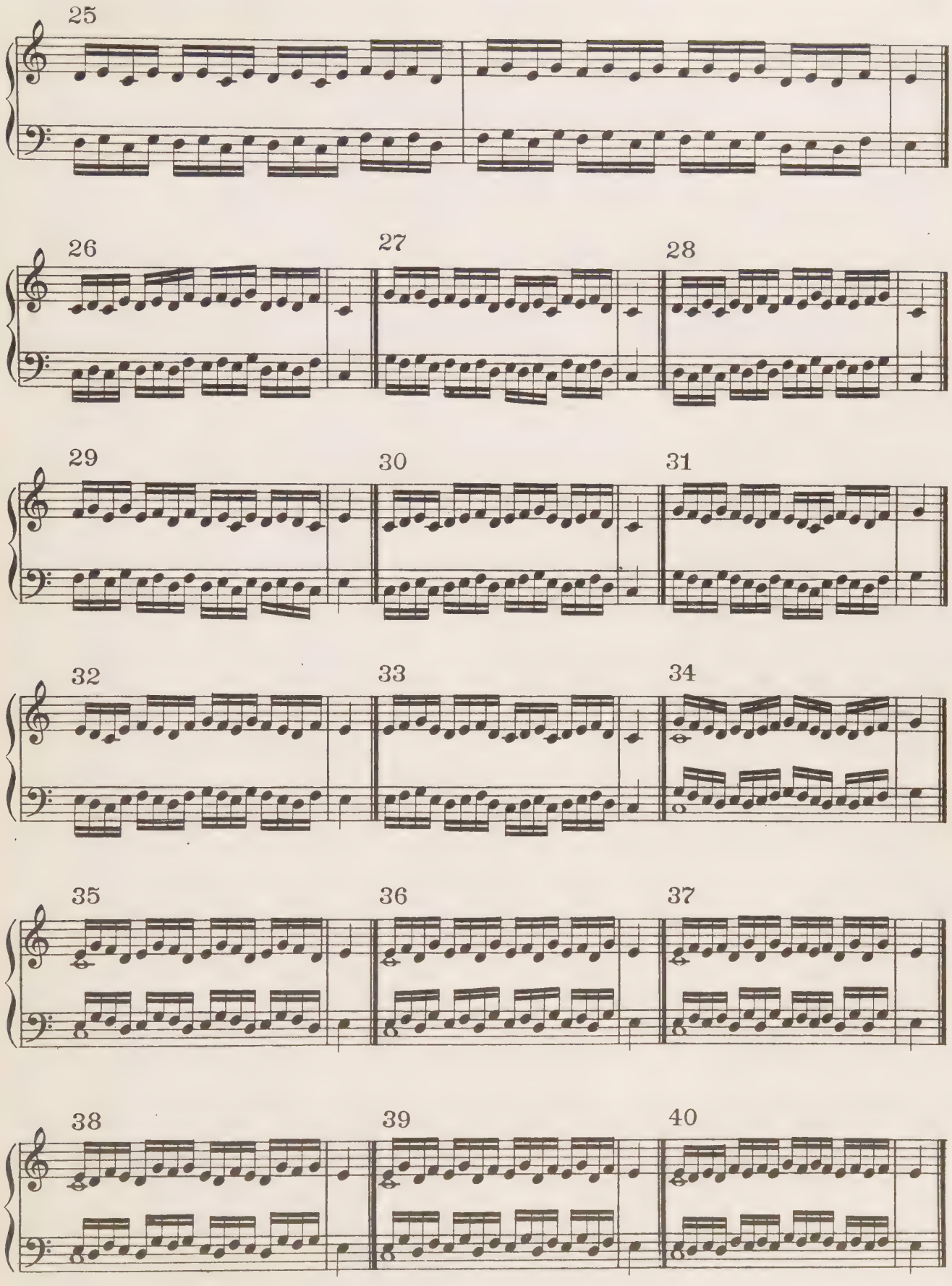
These exercises should be practiced in all keys, using the same fingering.
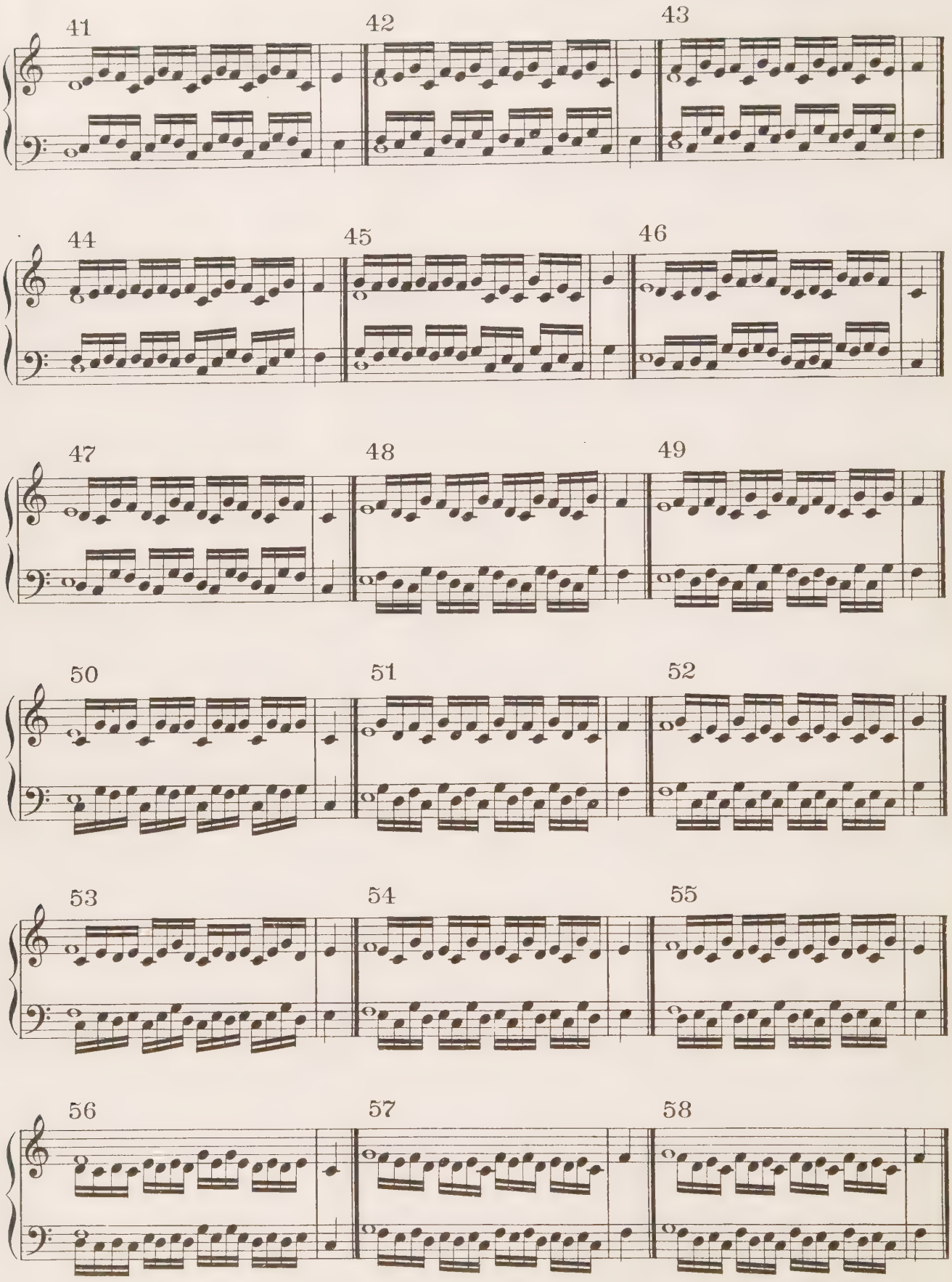
Pay strict attention to correct hand position and precise motions of the fingers.
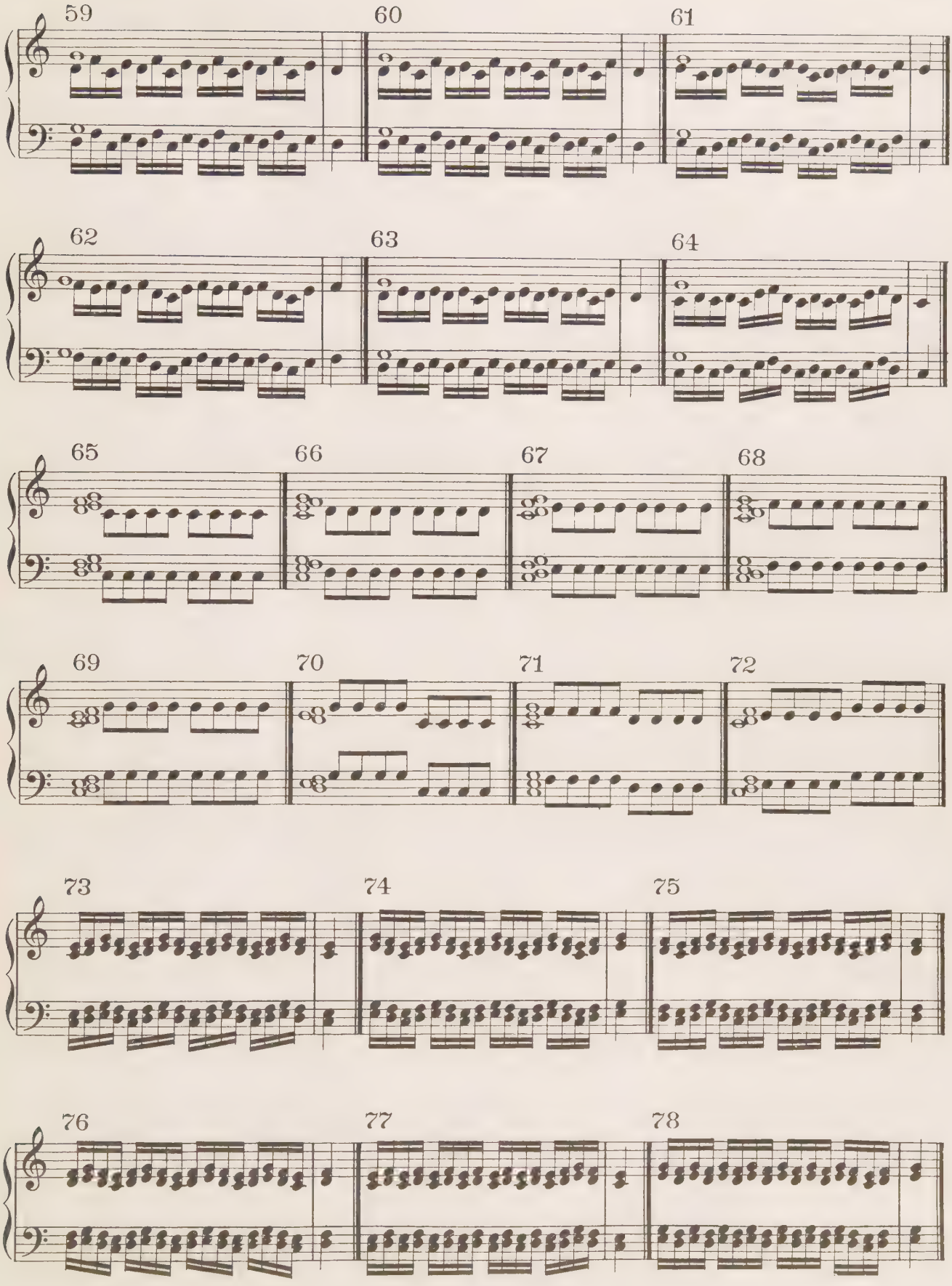
ALOYS SCHMITT, Op. 16

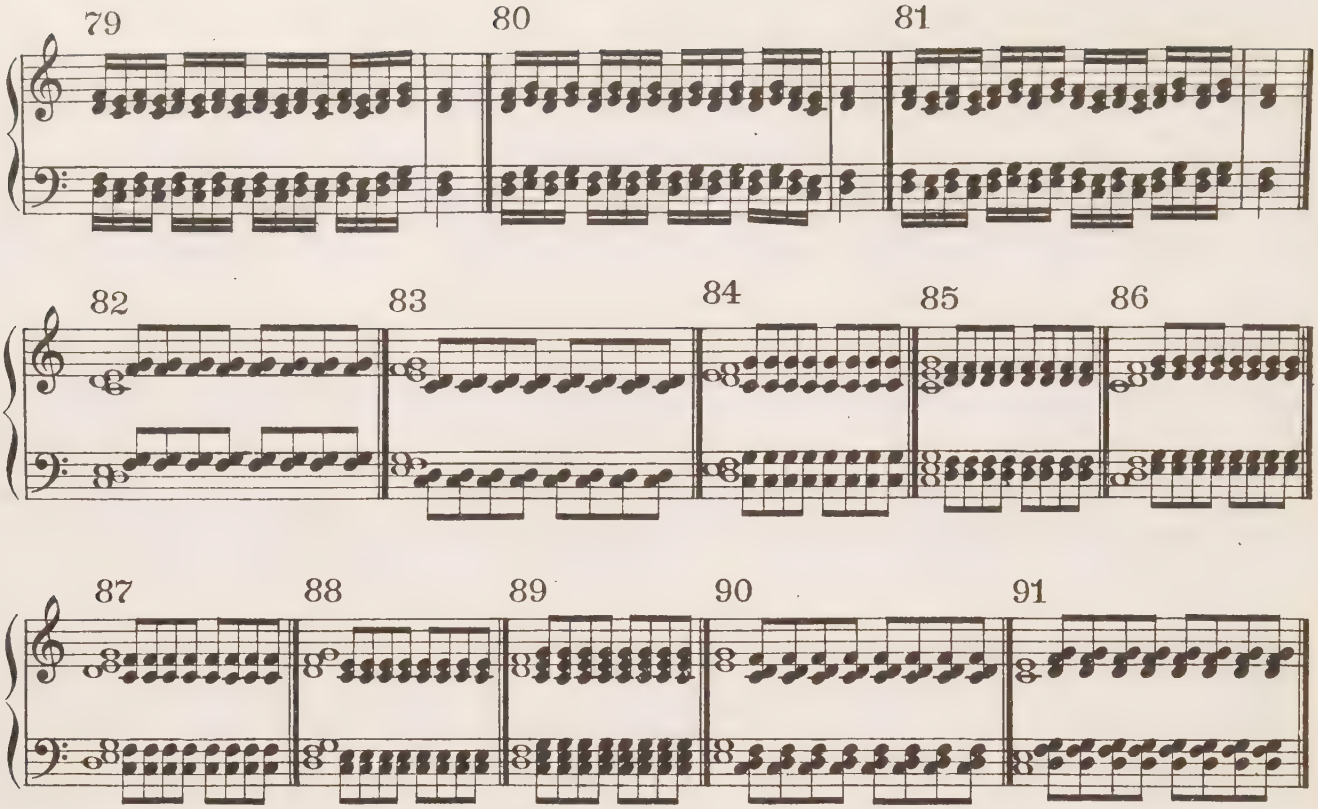



13
14
15
16
17
18
19
20
21
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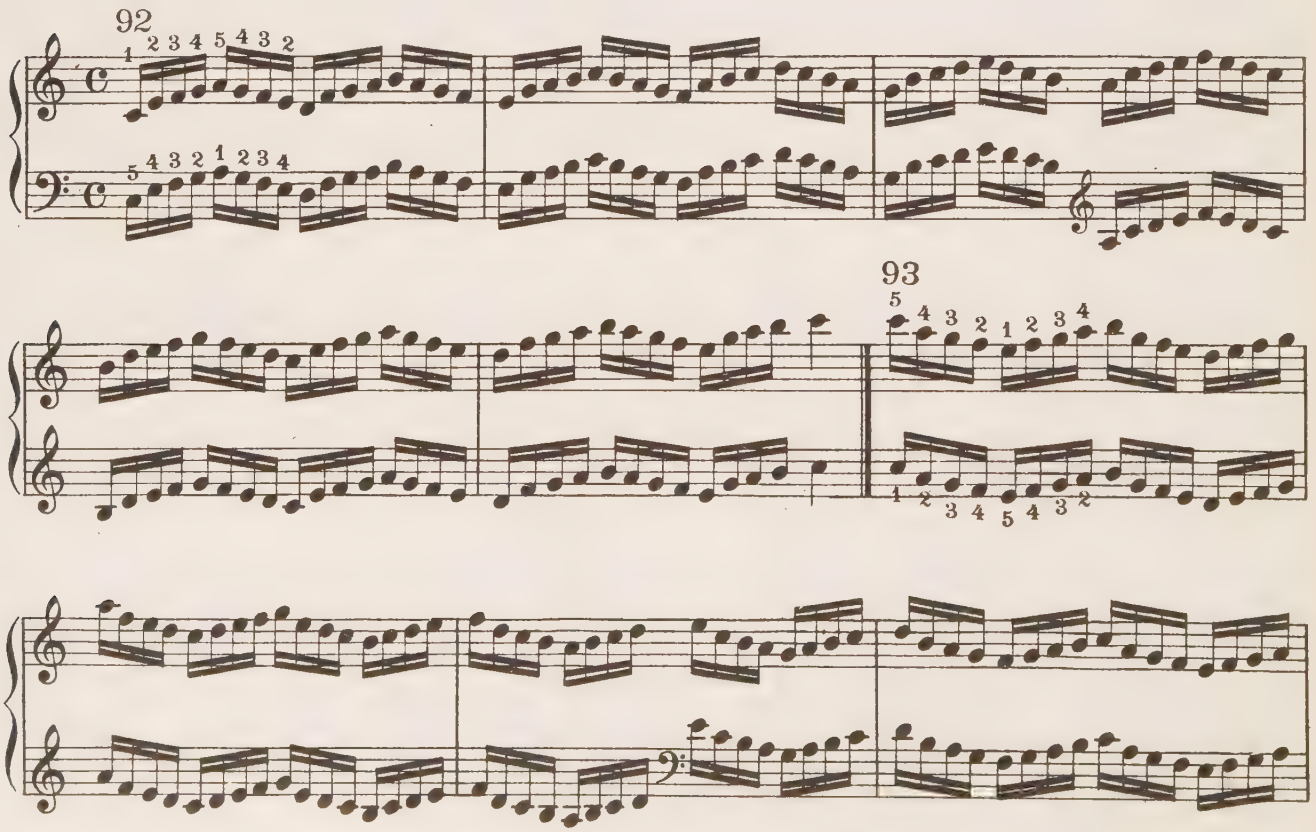

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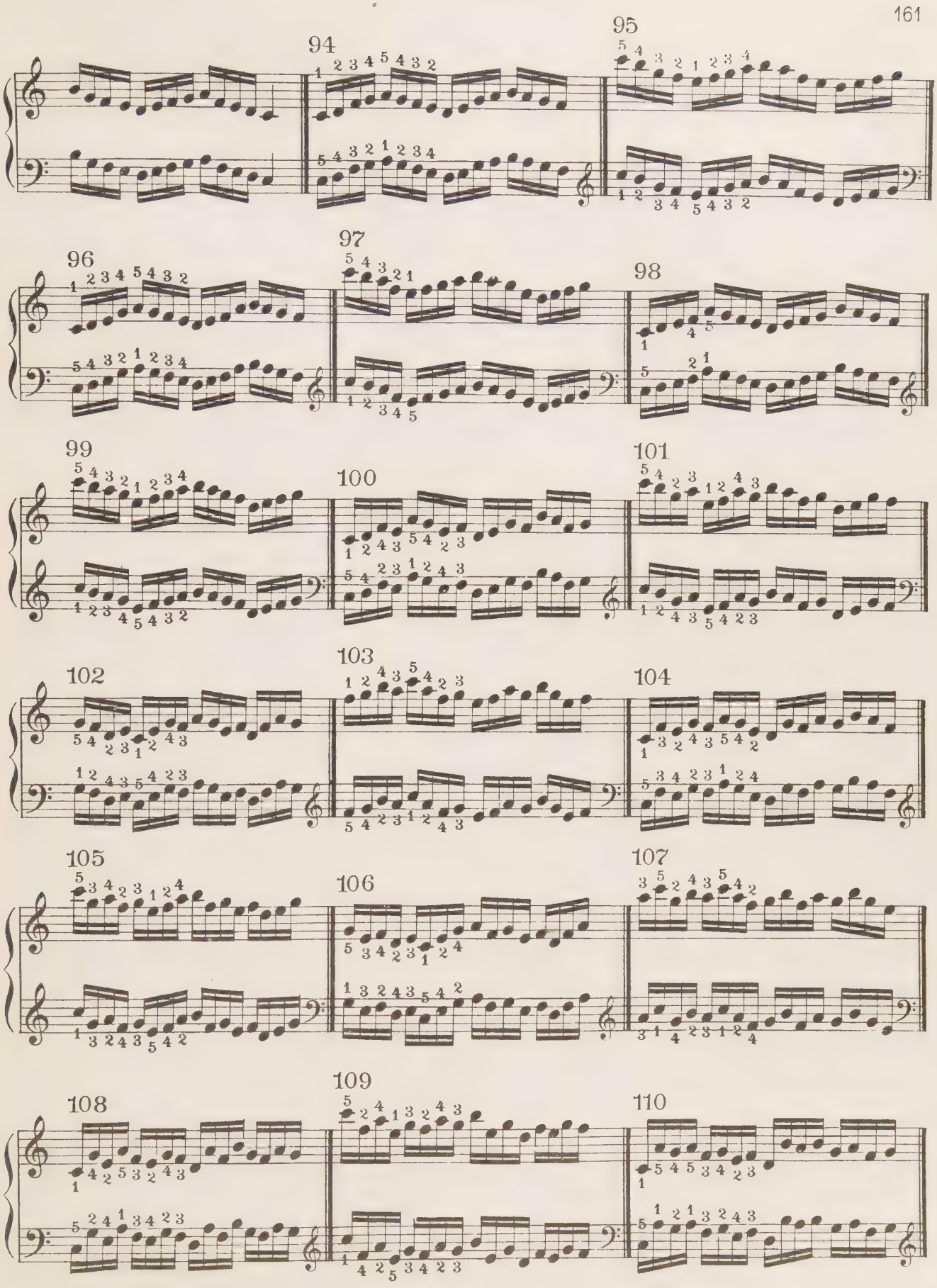

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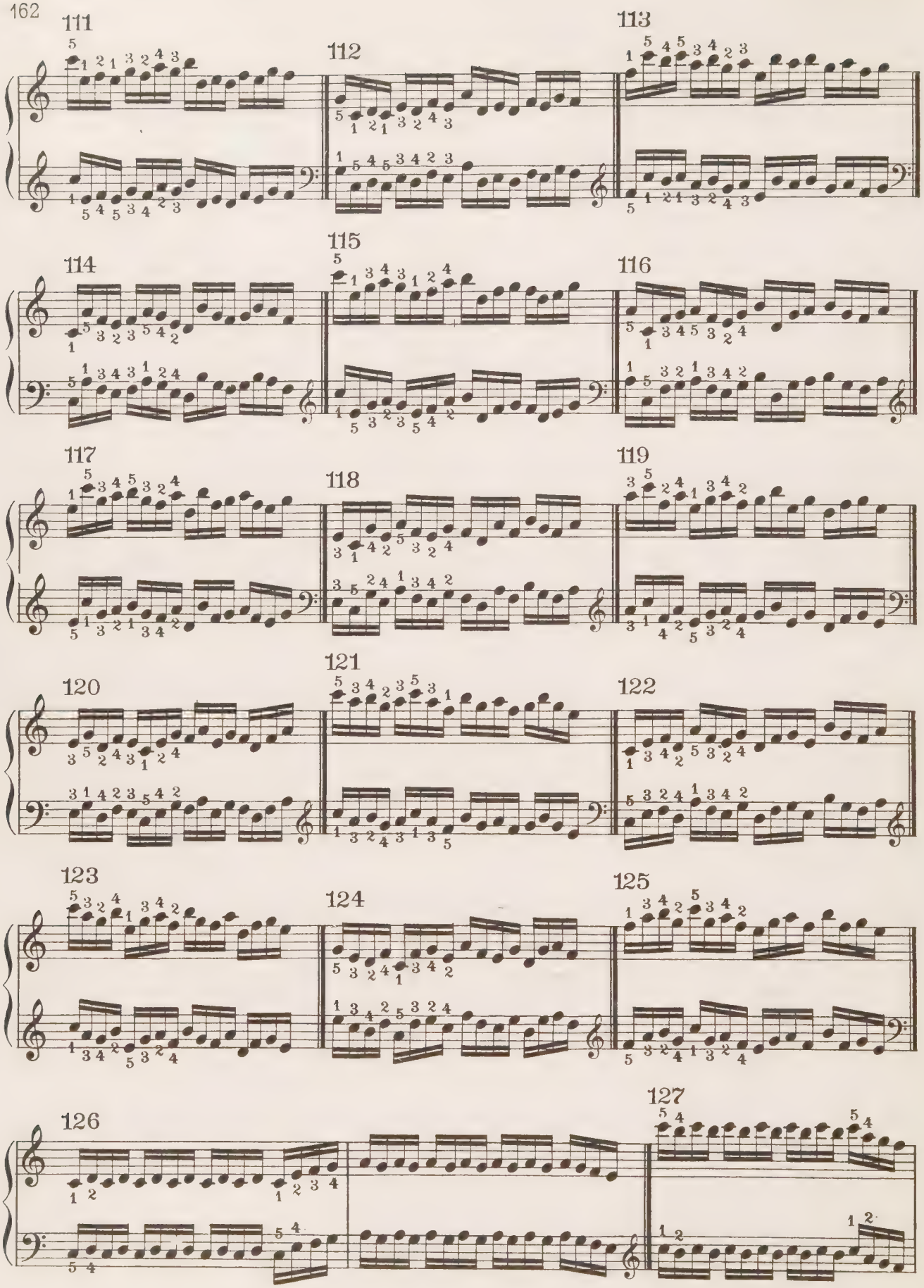


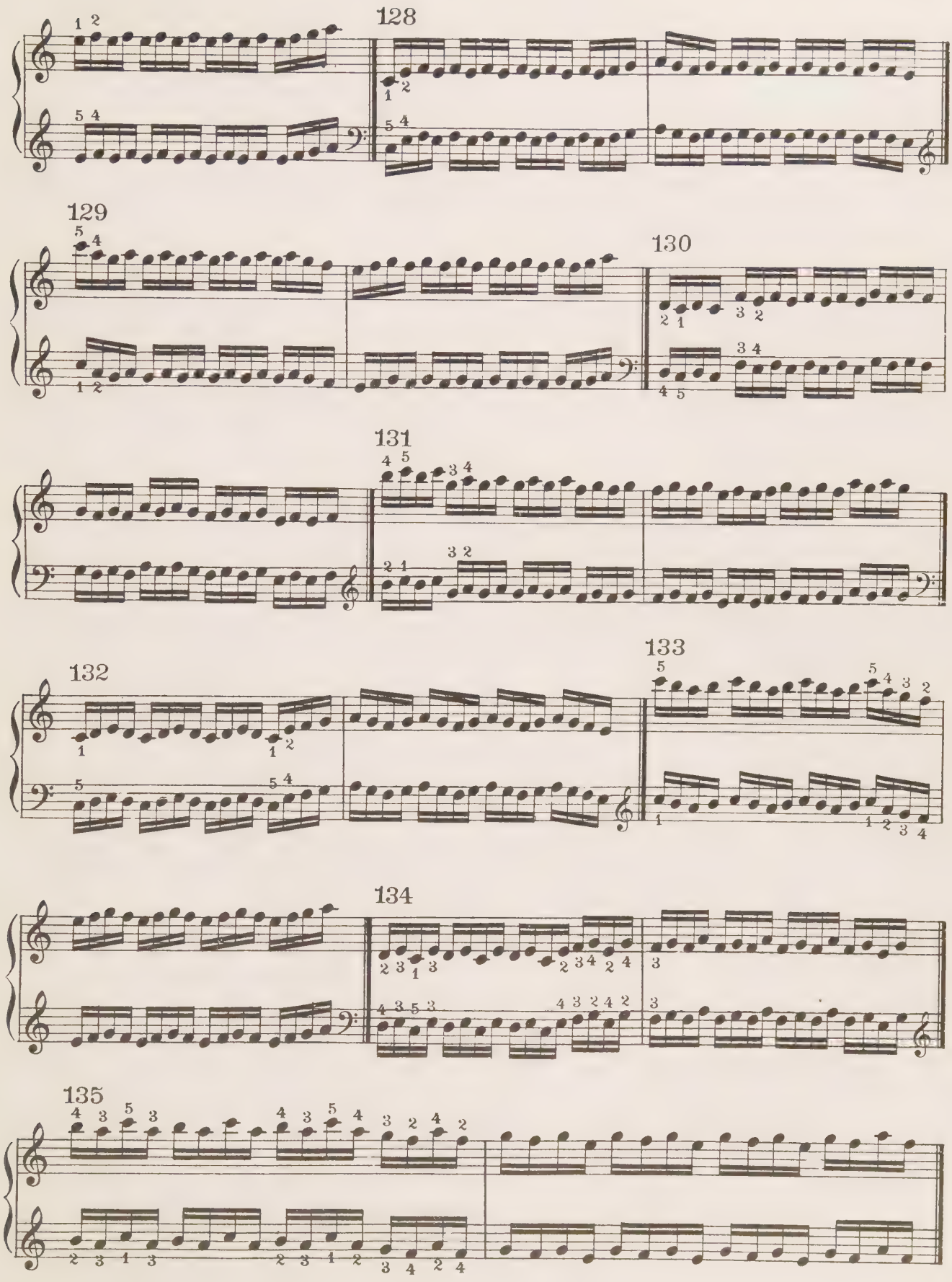
Avoid stiffness or strain in all exercises holding Keys; independence is the point to be gained.

The following Exercises should be practiced, ascending and descending, over the entire length of the keyboard, in every key, both Major and Minor.




94
95
96
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100
101
102
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104
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106
107
108
109
110
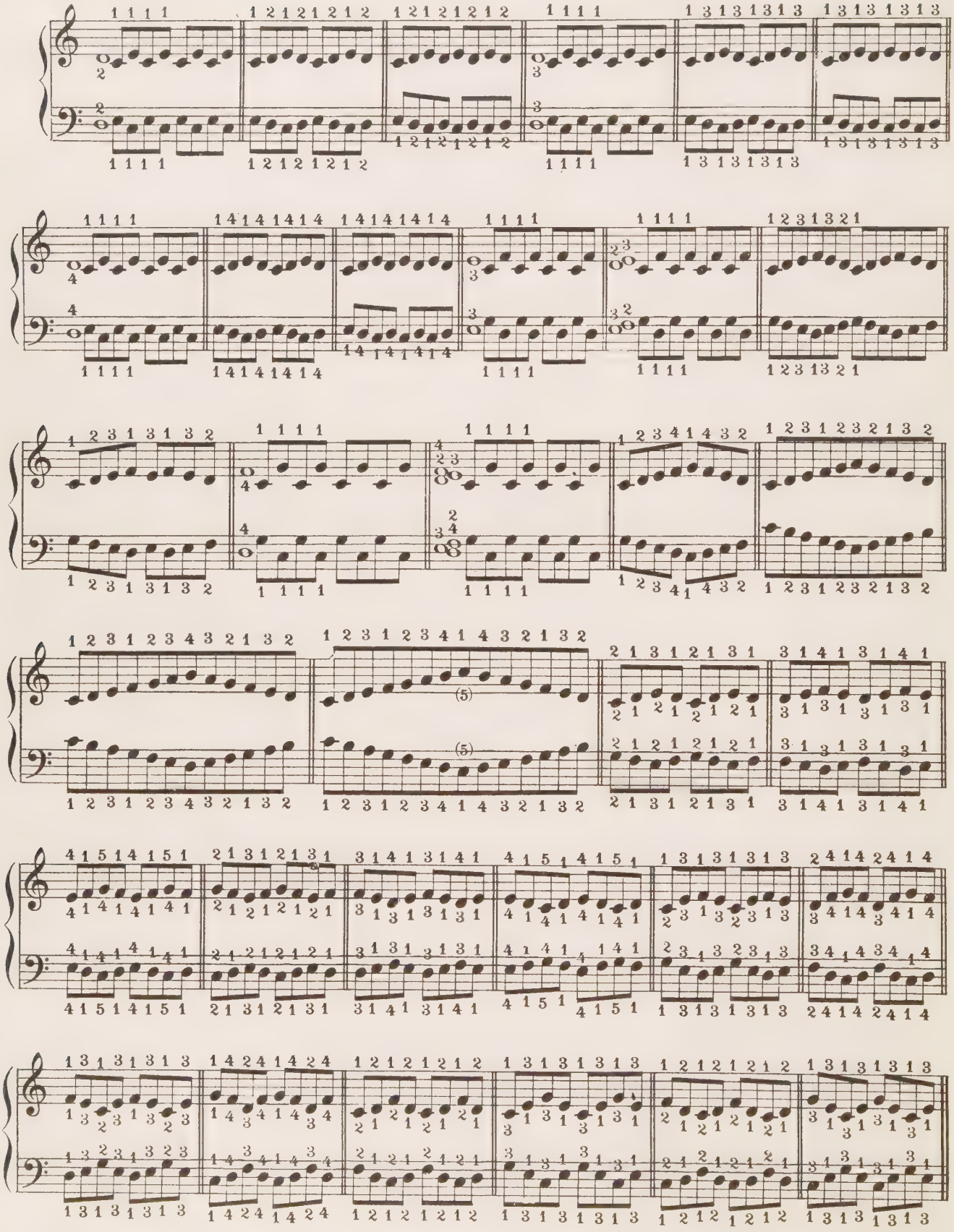

111
112
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114
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128
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Special Exercises

For perfecting the passing under of the thumb
and crossing over of the fingers

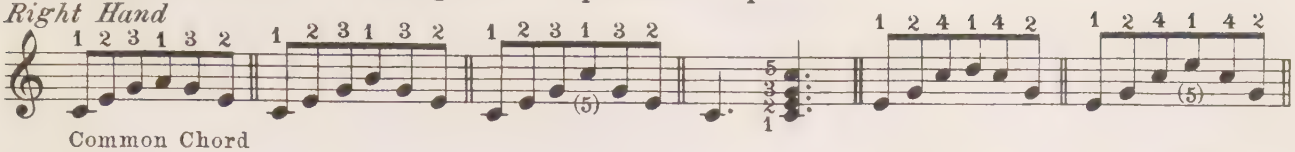
a. SCALES



b. ARPEGGIOS

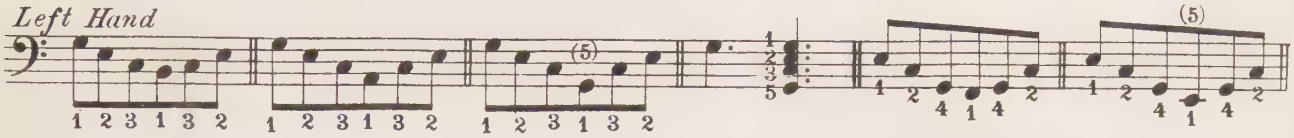
The following exercises are designed for separate hand practise.

Right Hand
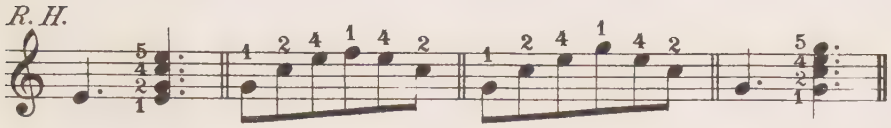


Common Chord

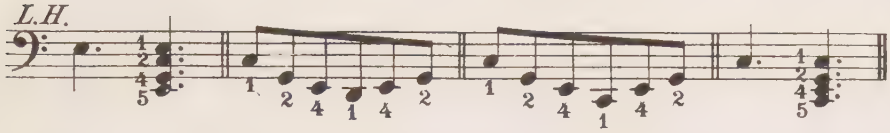
Left Hand



R.H.

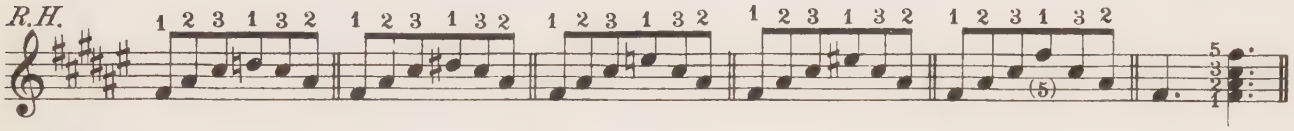


L.H.

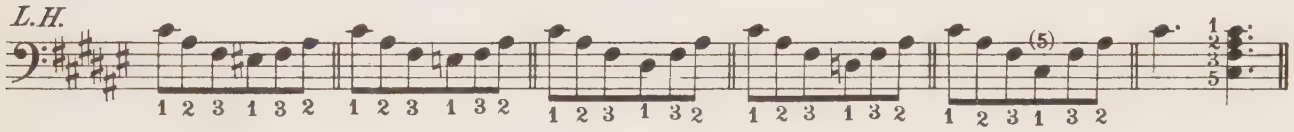


Transpose into every key. In chords which begin on a black key, use the chromatic intervals passing the thumb under as follows:
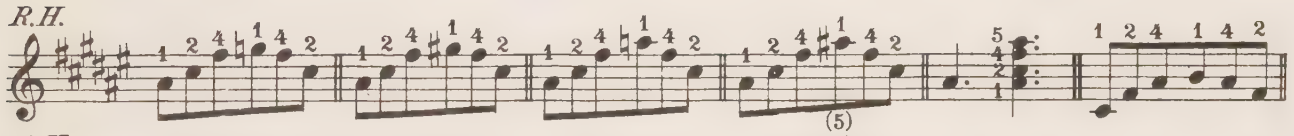
R.H.
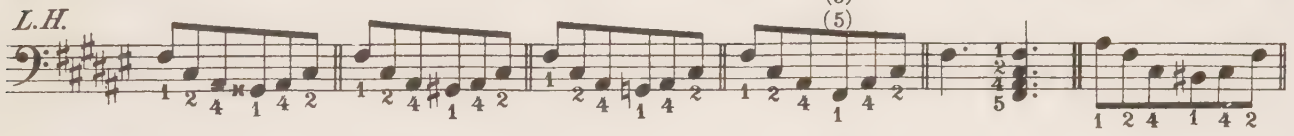


L.H.
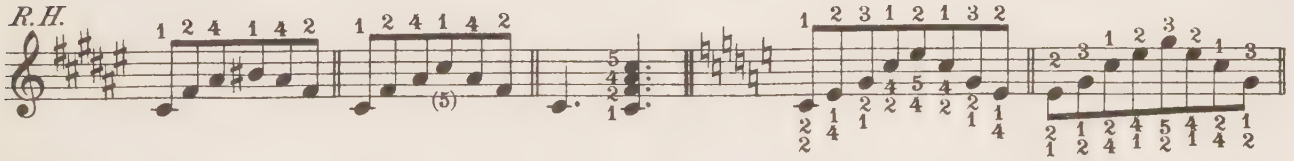


R.H.



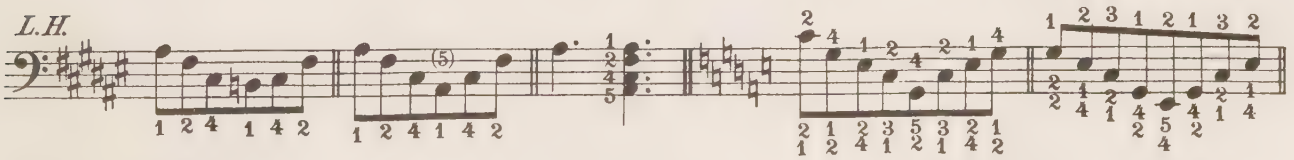
L.H.



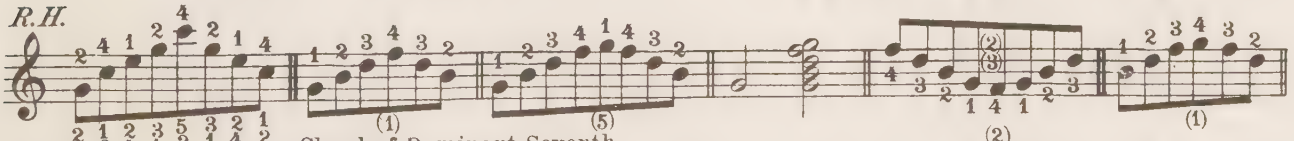
R.H.



L.H.

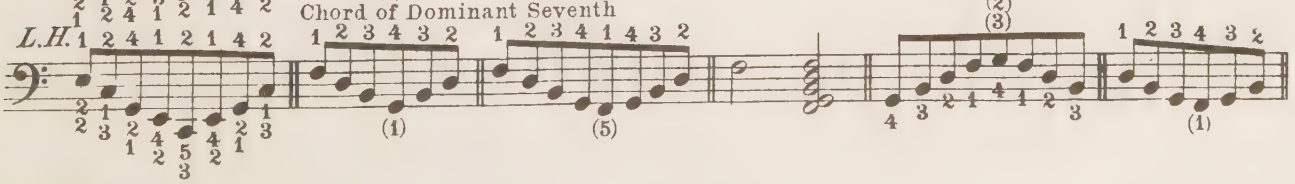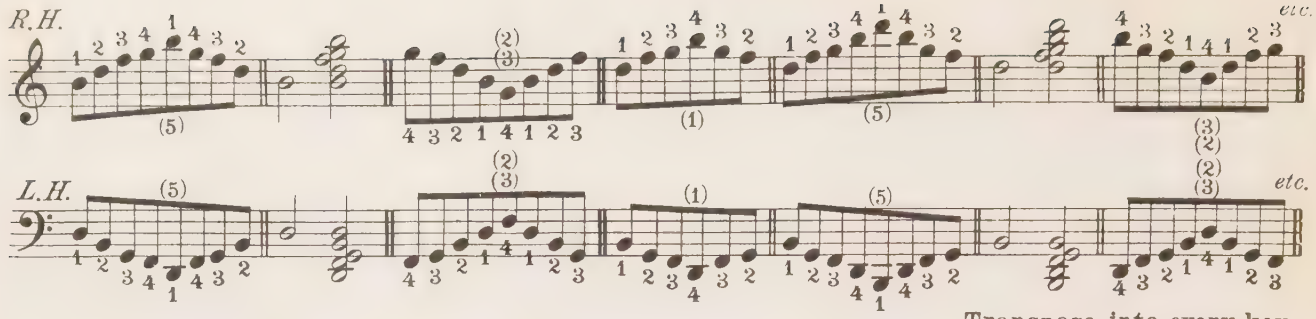


R.H.
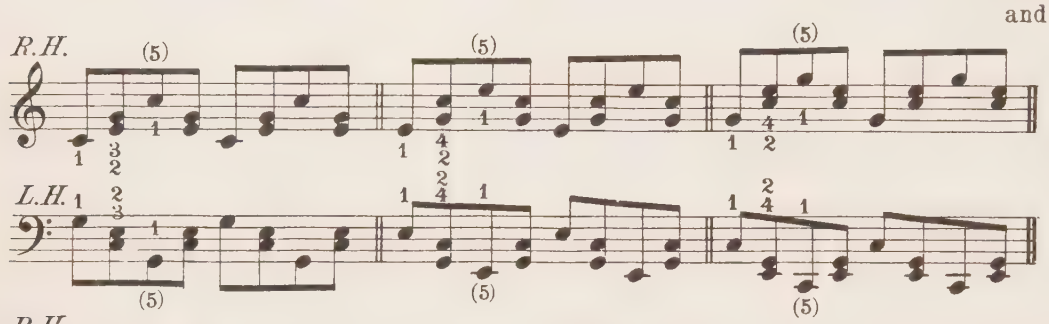


Chord of Dominant Seventh

L.H.

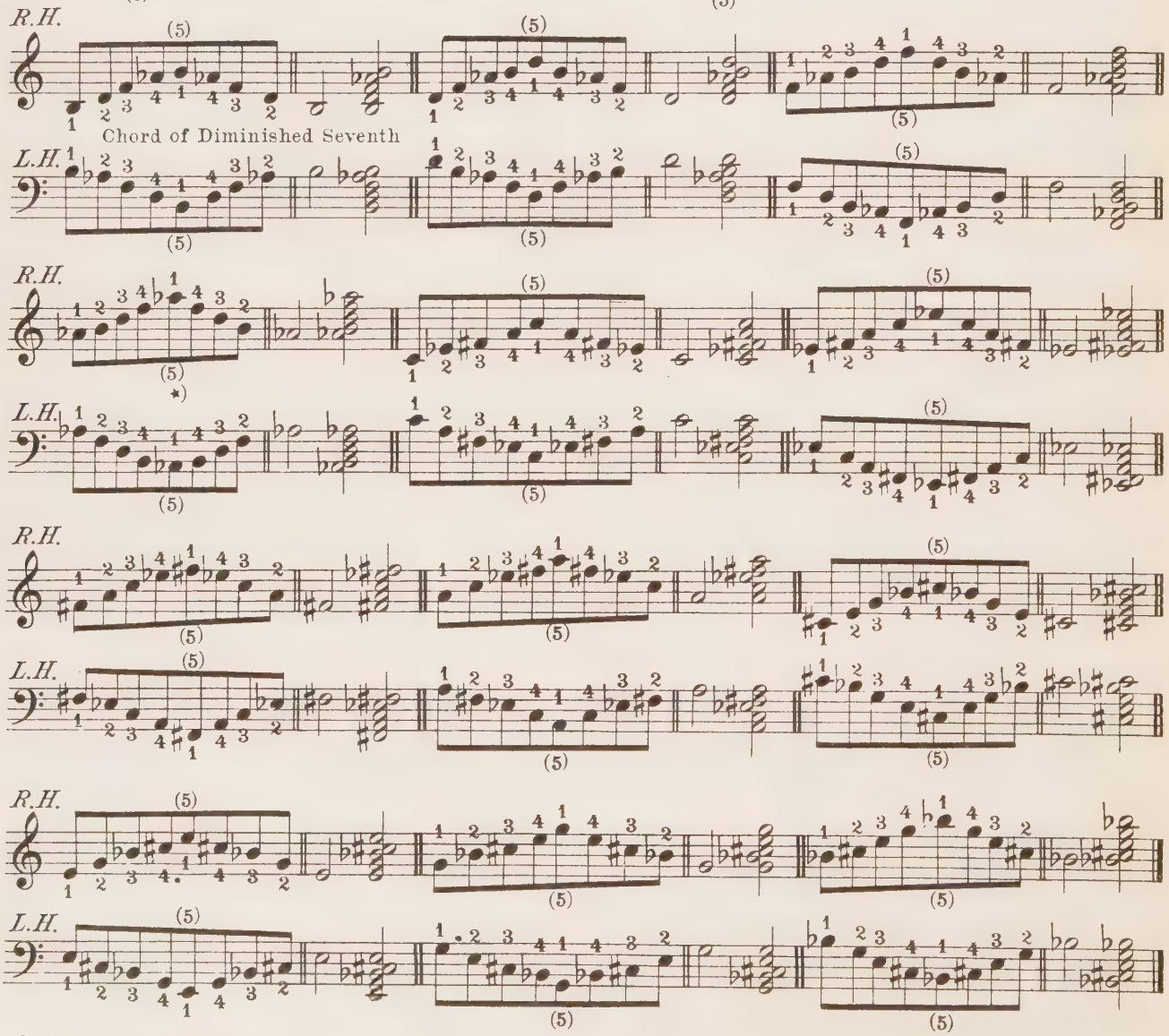




Transpose into every key and extend ad lib.



Transpose into every key and extend ad lib.



*) As a matter of practise the use of the thumb on the black keys is strongly recommended



THE VILLAGE PHILHARMONIC

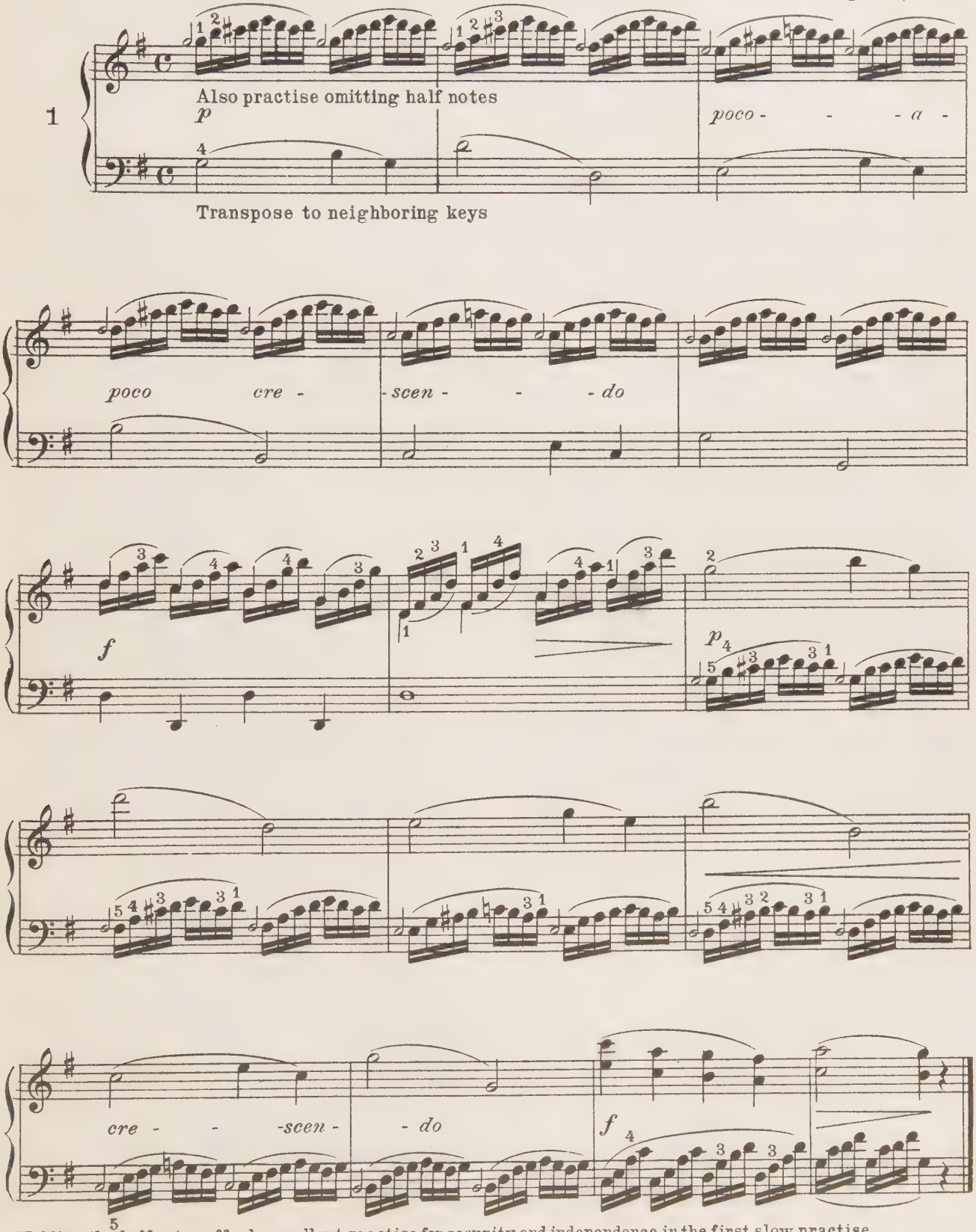
From the Painting by Stanhope A. Forbes

THIRD GRADE STUDIES

Edited by
CHARLES DENNÉE

Allegro moderato

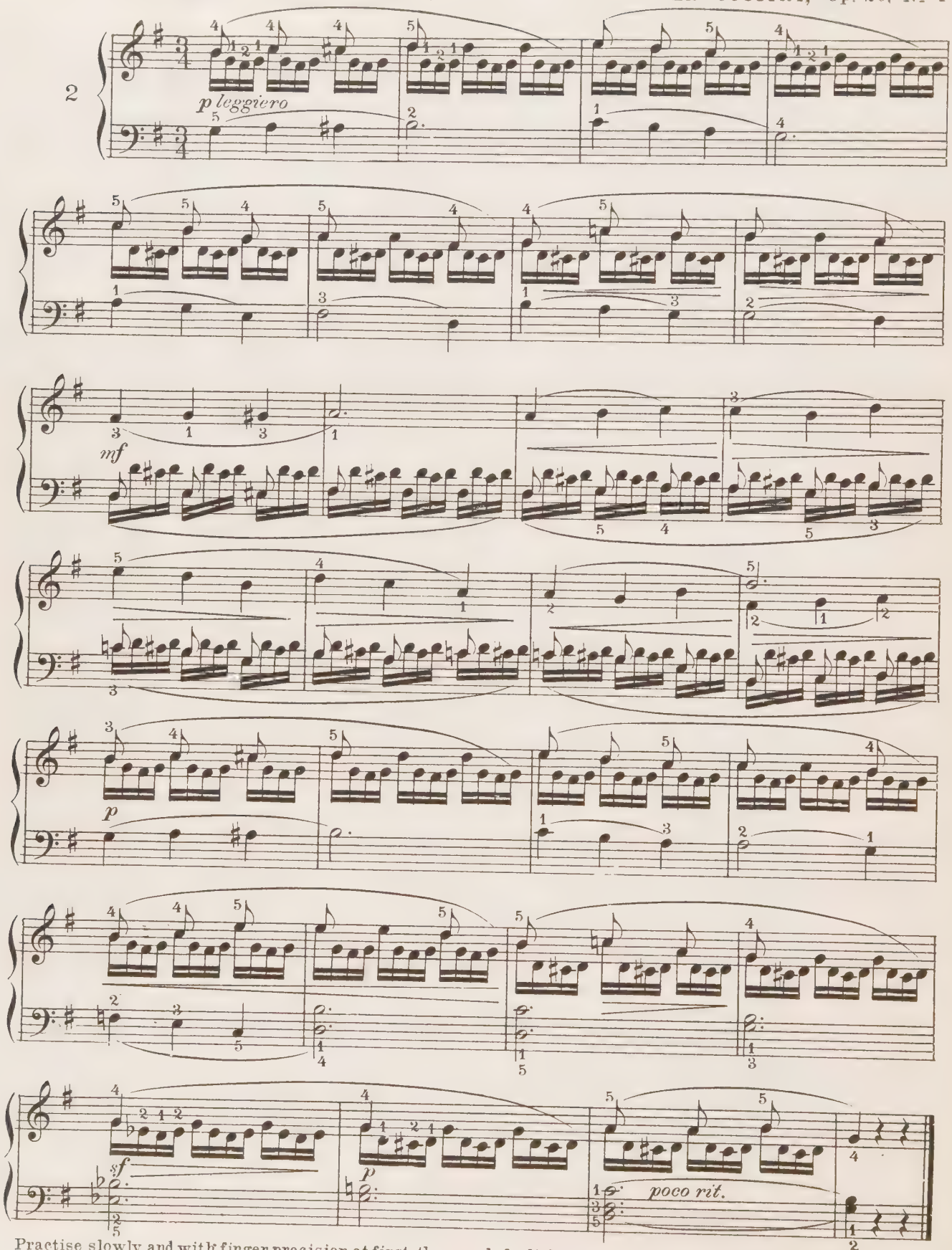
Adapted from DUVERNOY, Op. 120, № 5



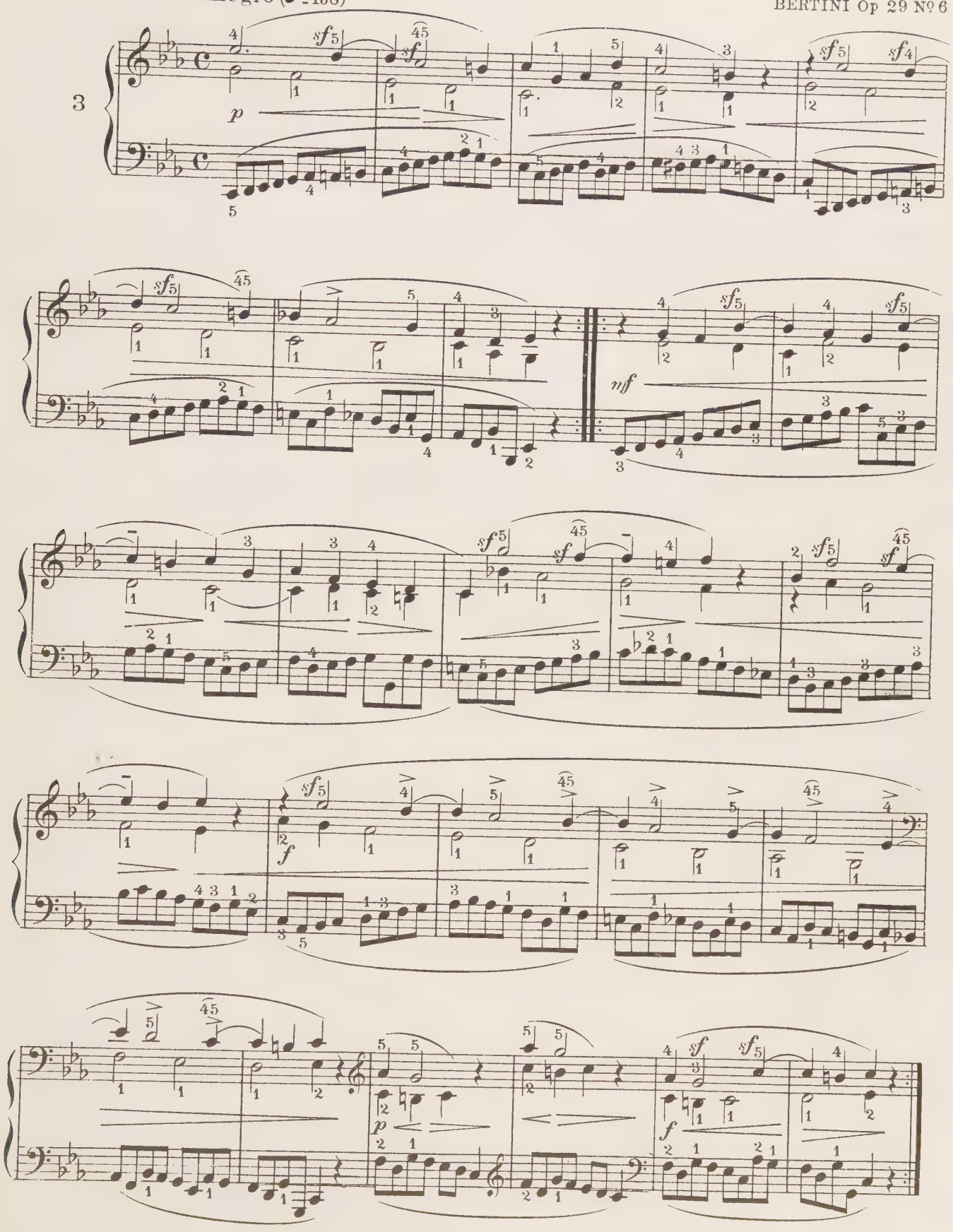
Holding the half notes affords excellent practise for security and independence in the first slow practise

Allegro moderato (♩=126)
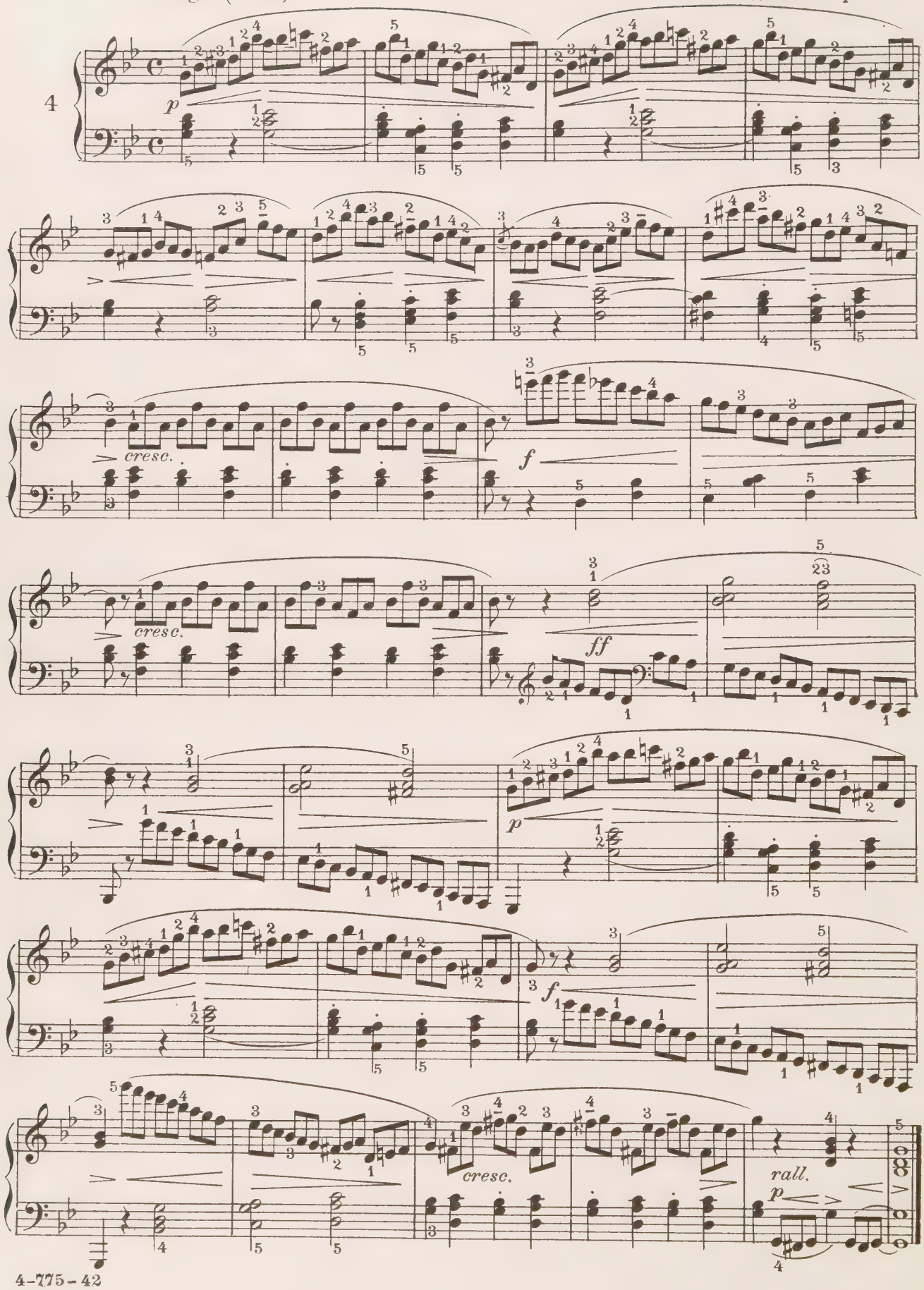
LE COUPPEY, Op. 20, Nº 4



Practise slowly and with finger precision at first, then work for lightness and agility in the finger action.


Allegro (♩ = 138)
3
p
sf
nf
f

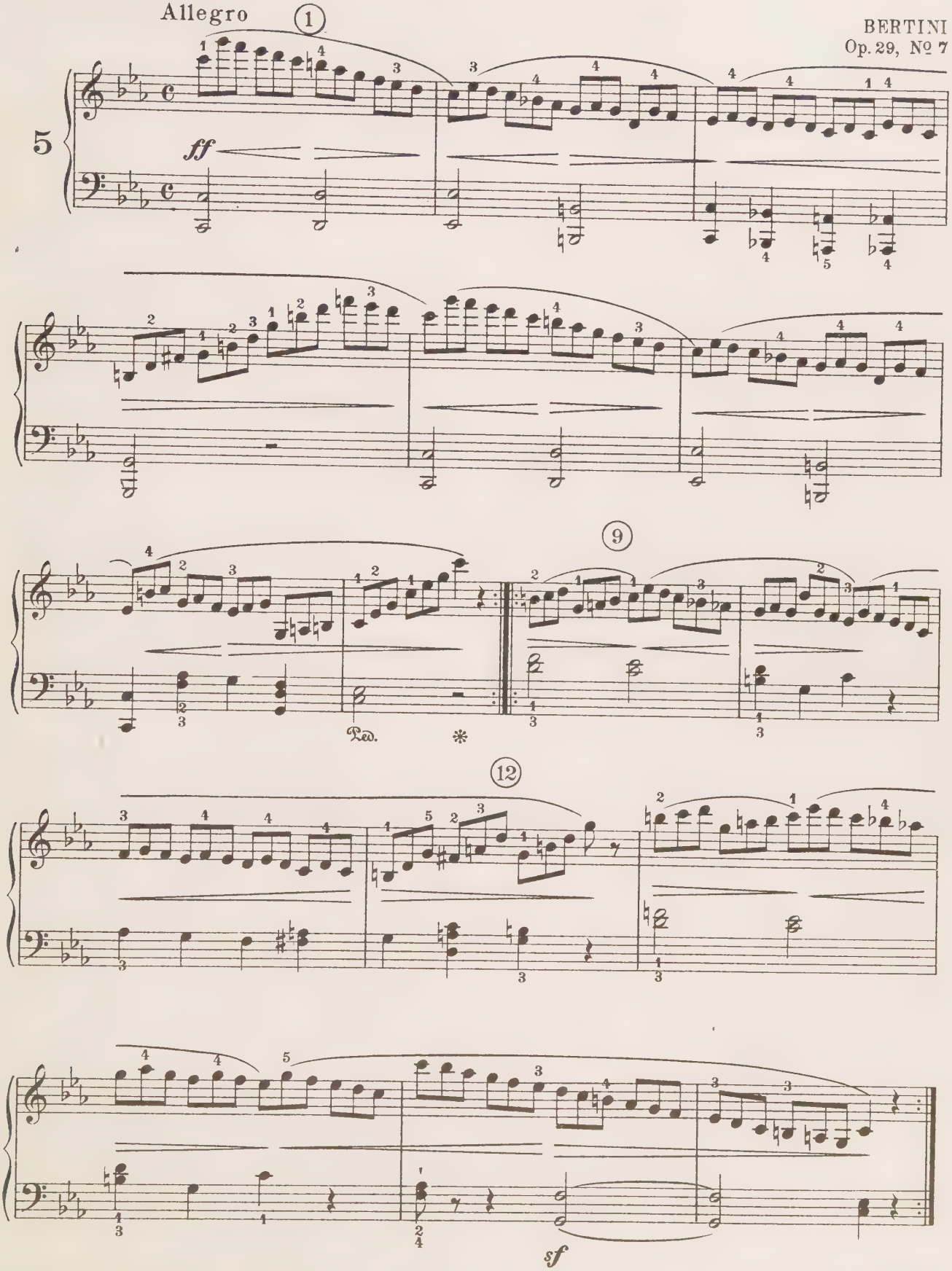
Allegro (♩ = 138)



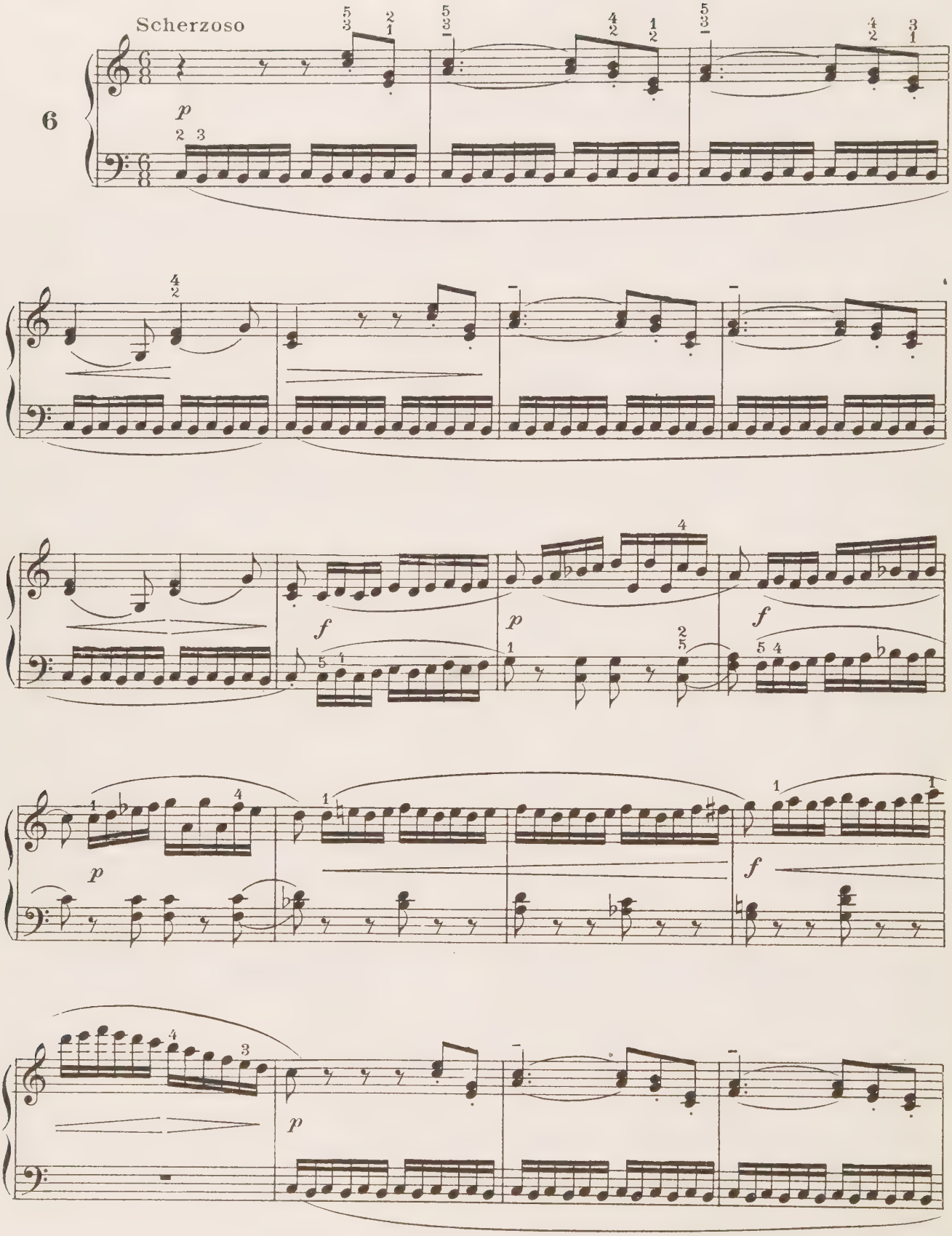
ETUDE
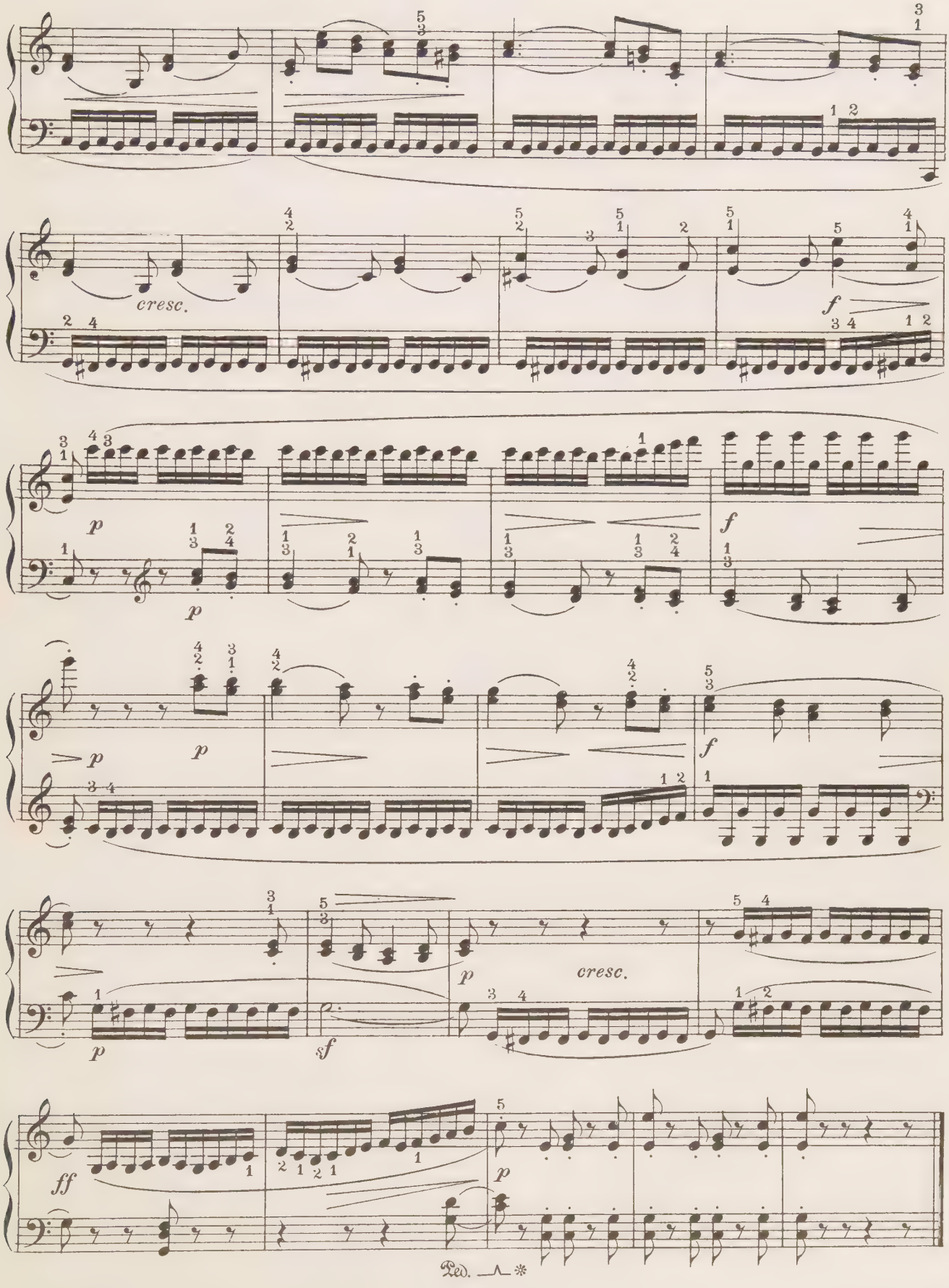
Allegro

BERTINI
Op. 29, № 7
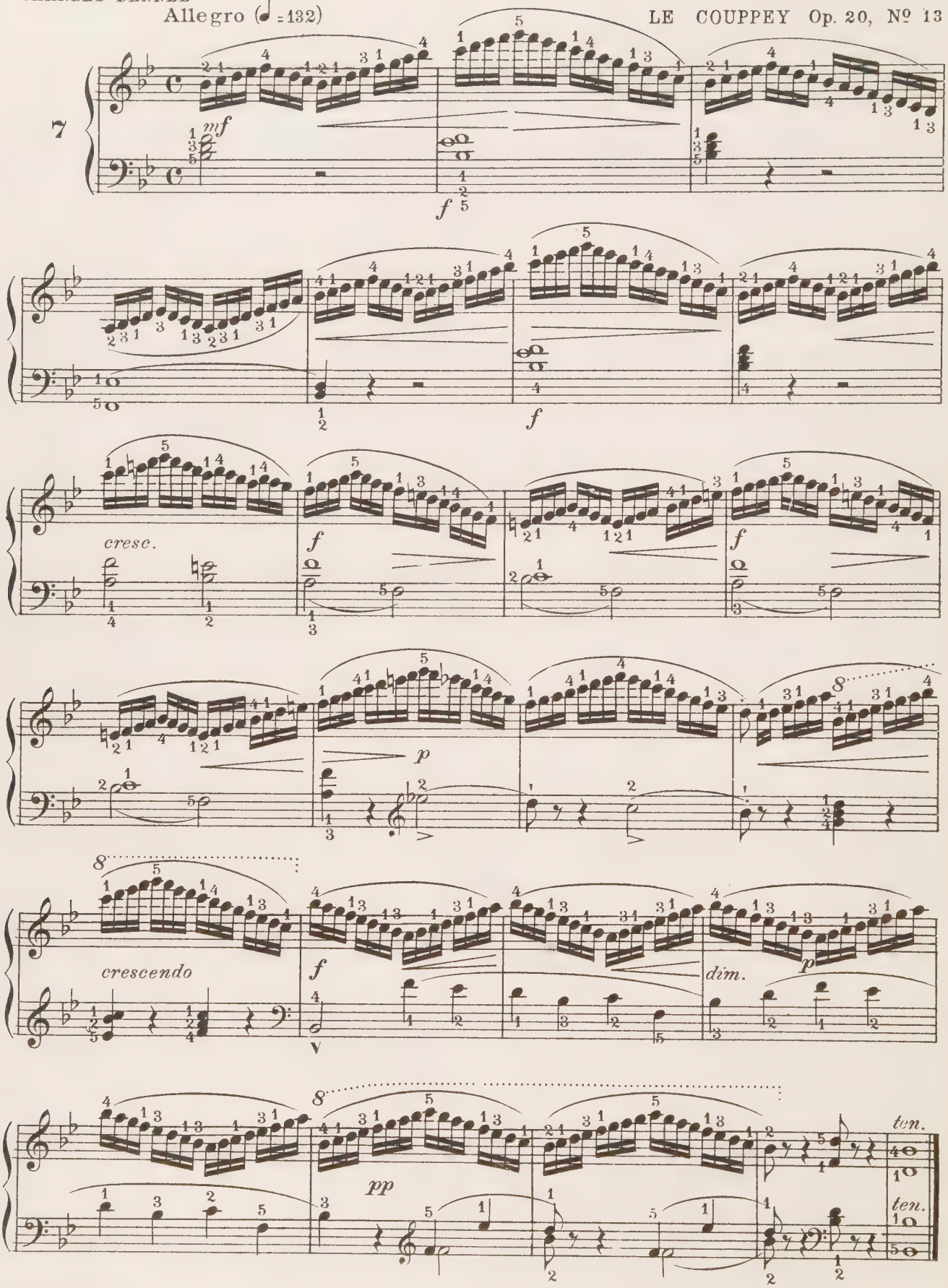


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CHARLES DENNÉE
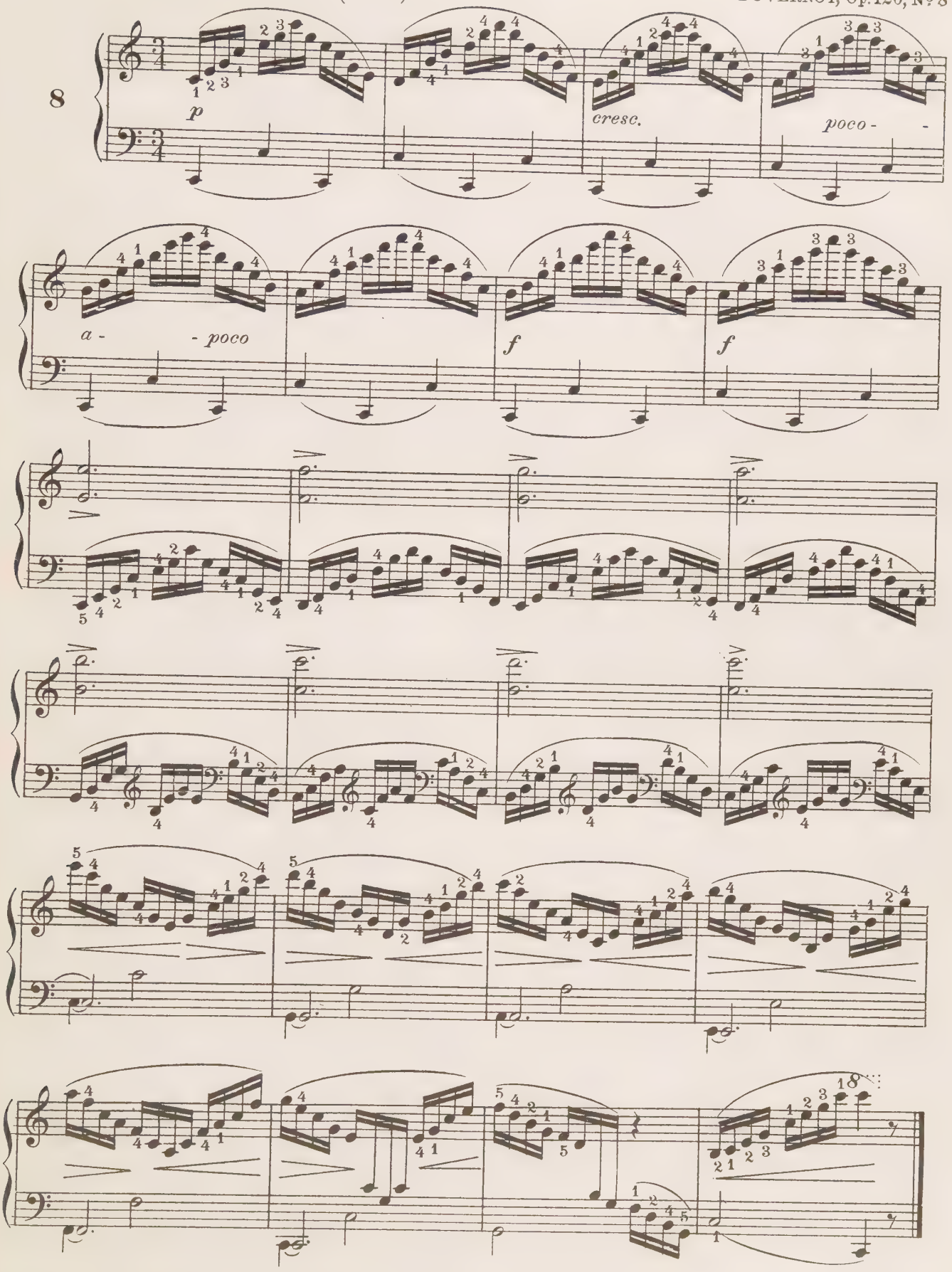



cresc.
f
p
p
p
p
f
f
p
cresc.
p
sf
ff
p
Ped.

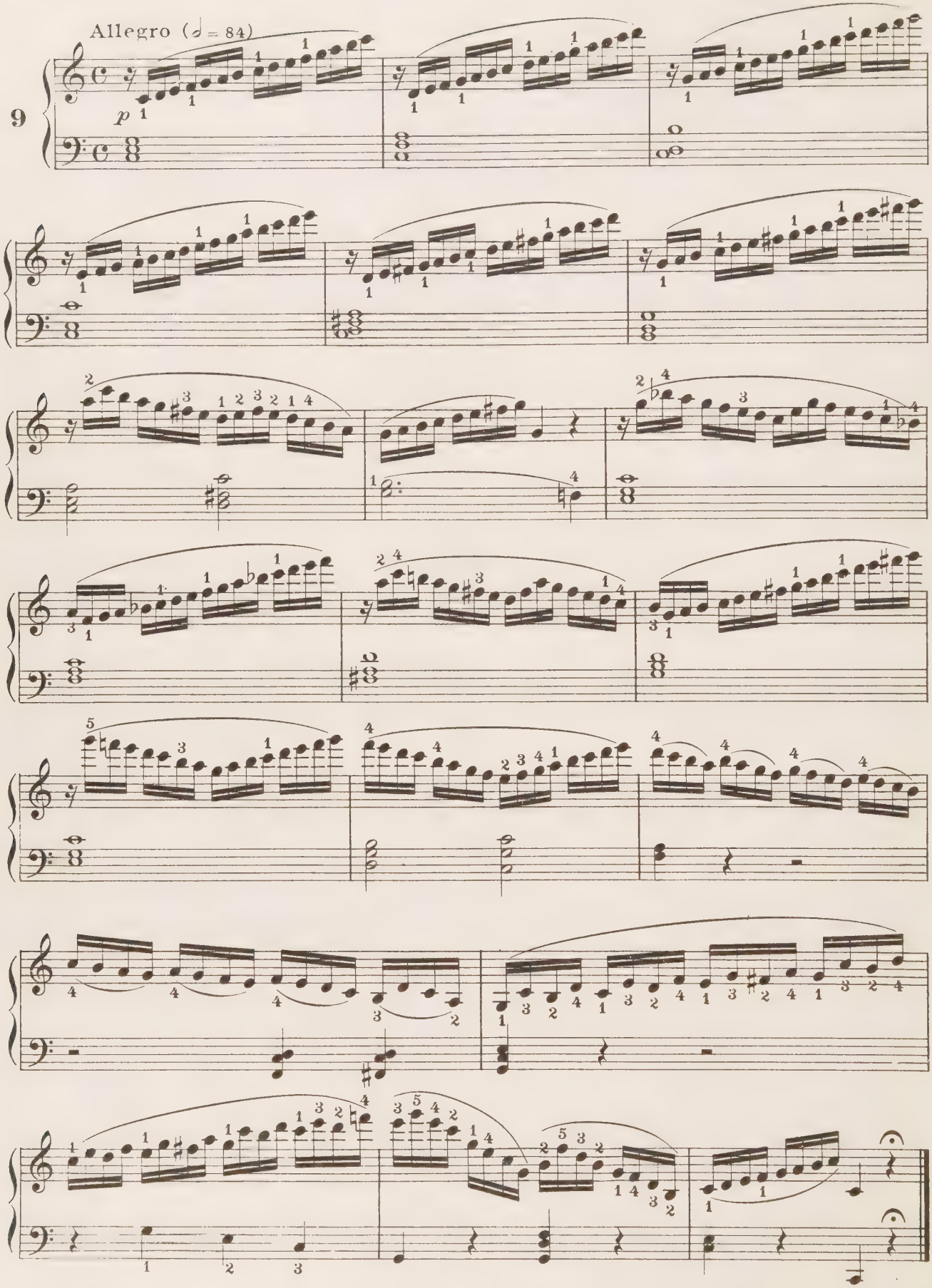
Allegro (♩ = 132)

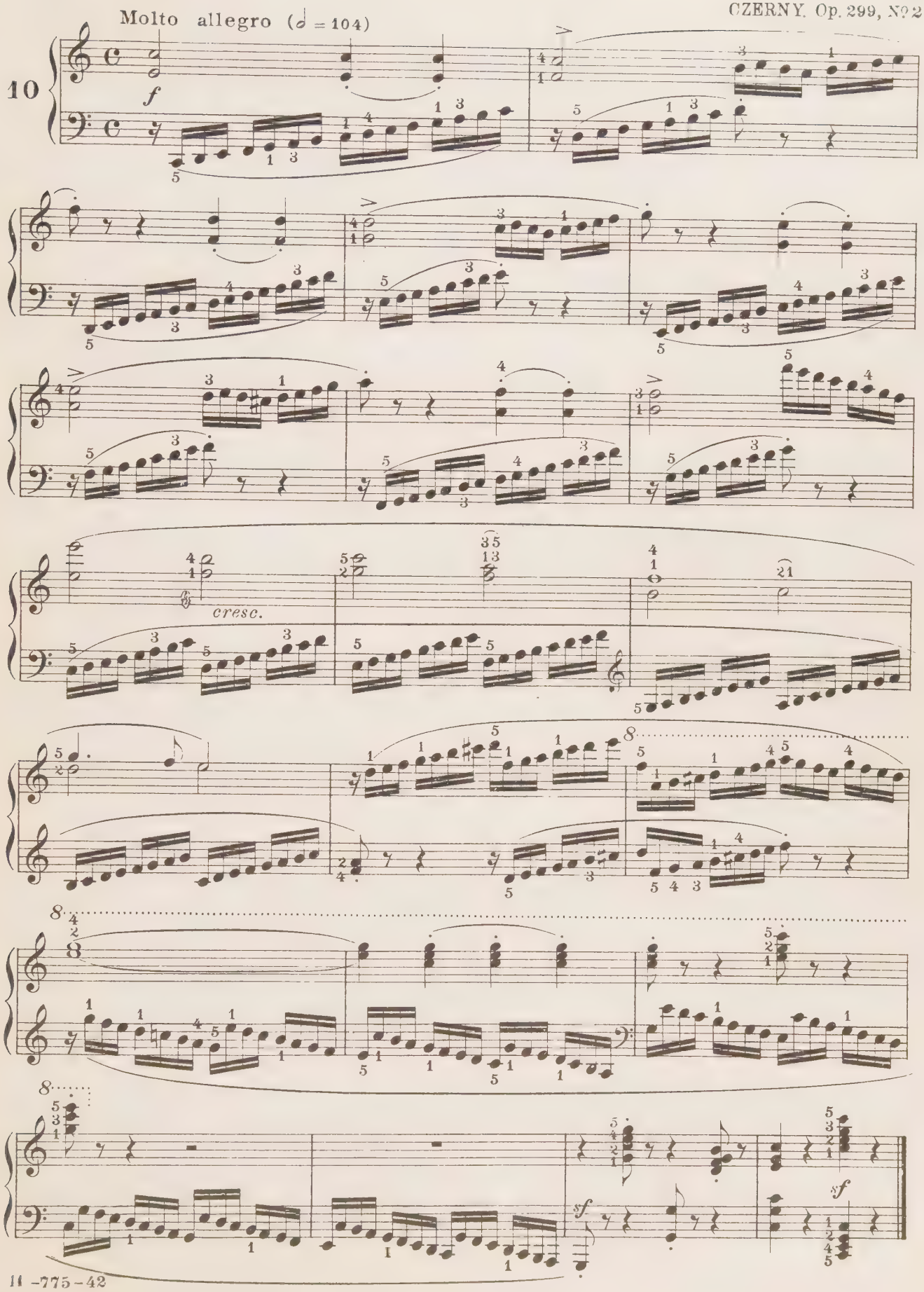
LE COUPPEY Op. 20, Nº 13



Allegro moderato (♩ = 126)
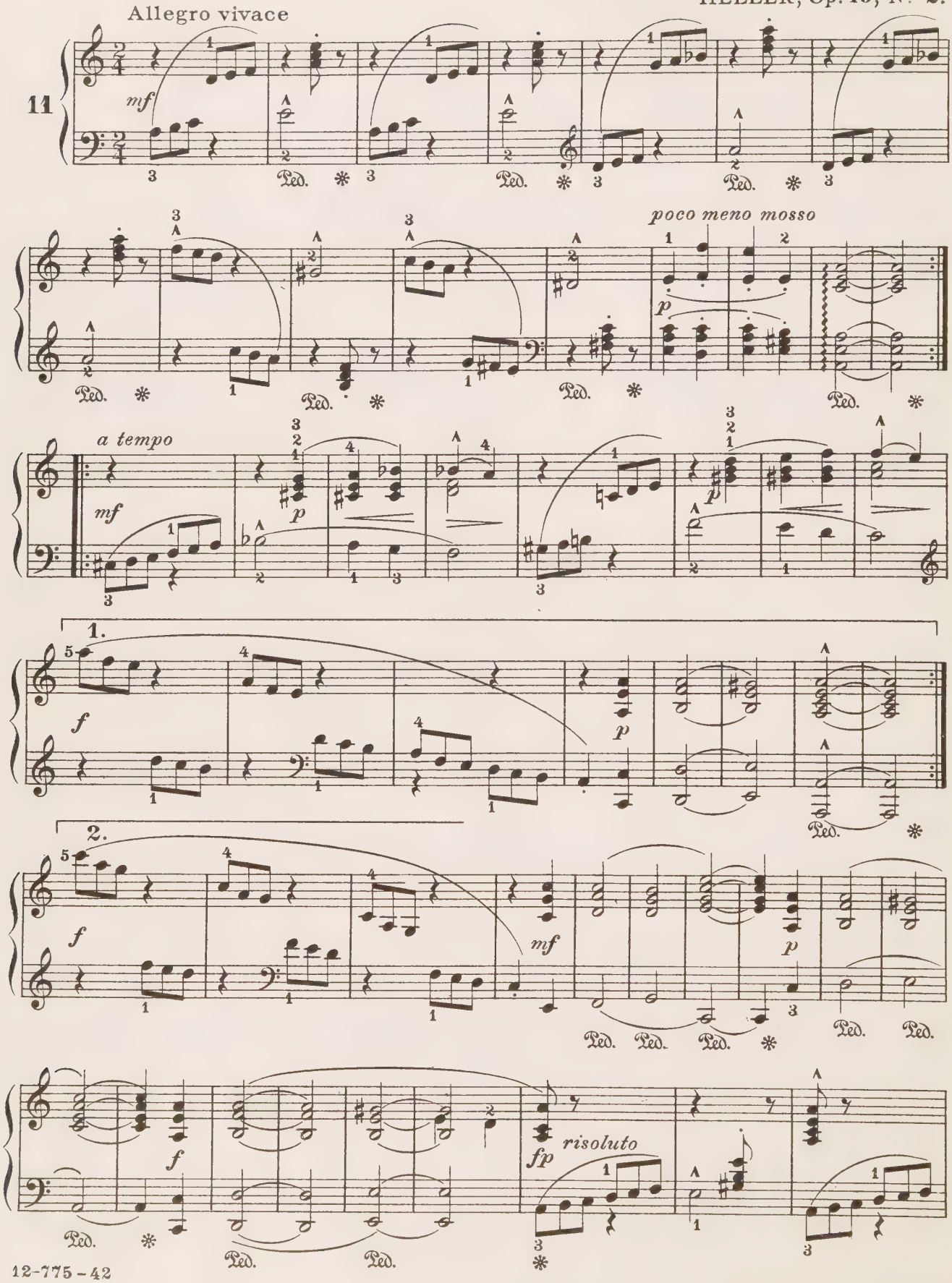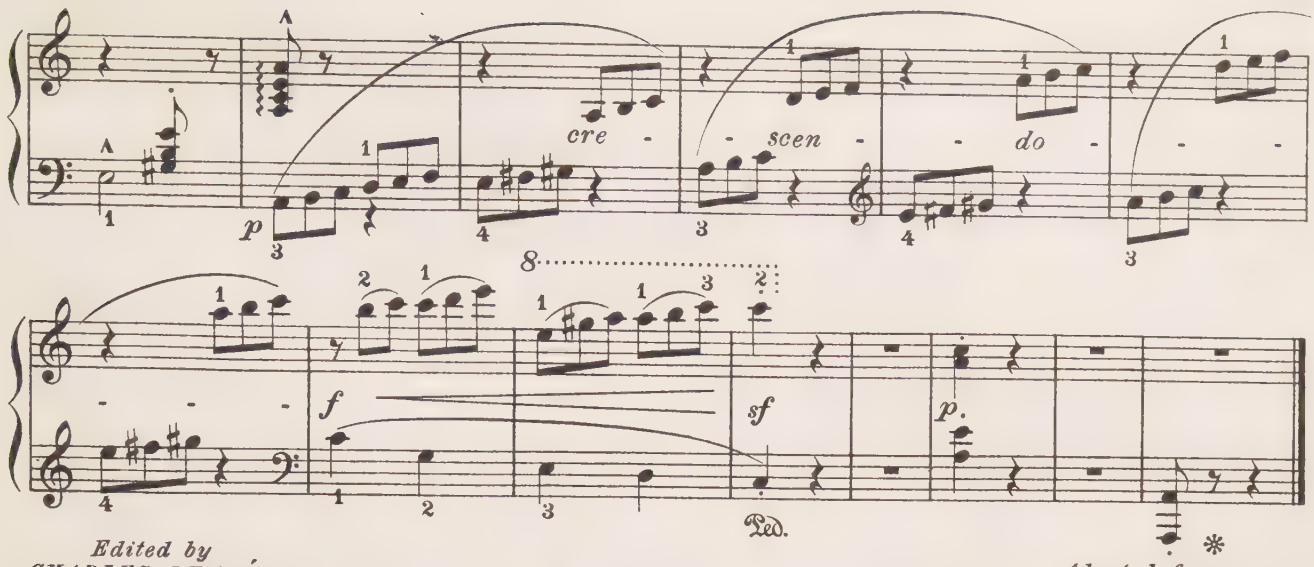



Allegro (♩ = 84)
p
9


Molto allegro (𝅗𝅥 = 104)
10
f
cresc.
sf
sf

Edited by
CHARLES DENNÉE

HELLER, Op. 45, № 2.
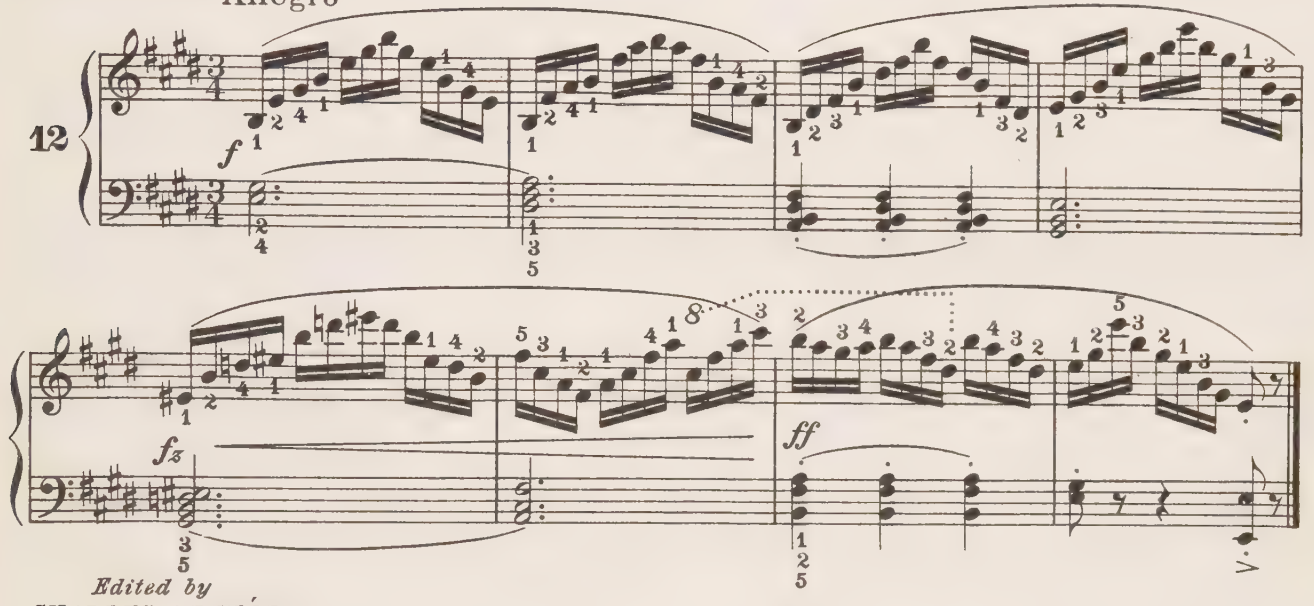




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Adapted from
CZERNY. Op. 821, Nº 33
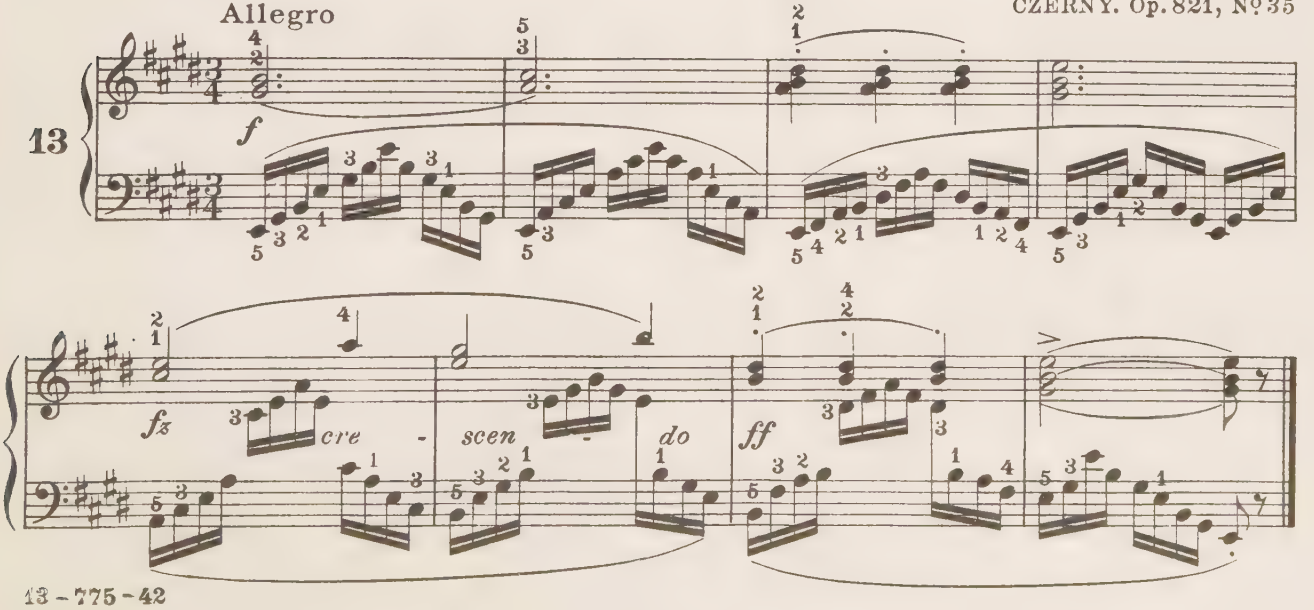
Allegro



Edited by
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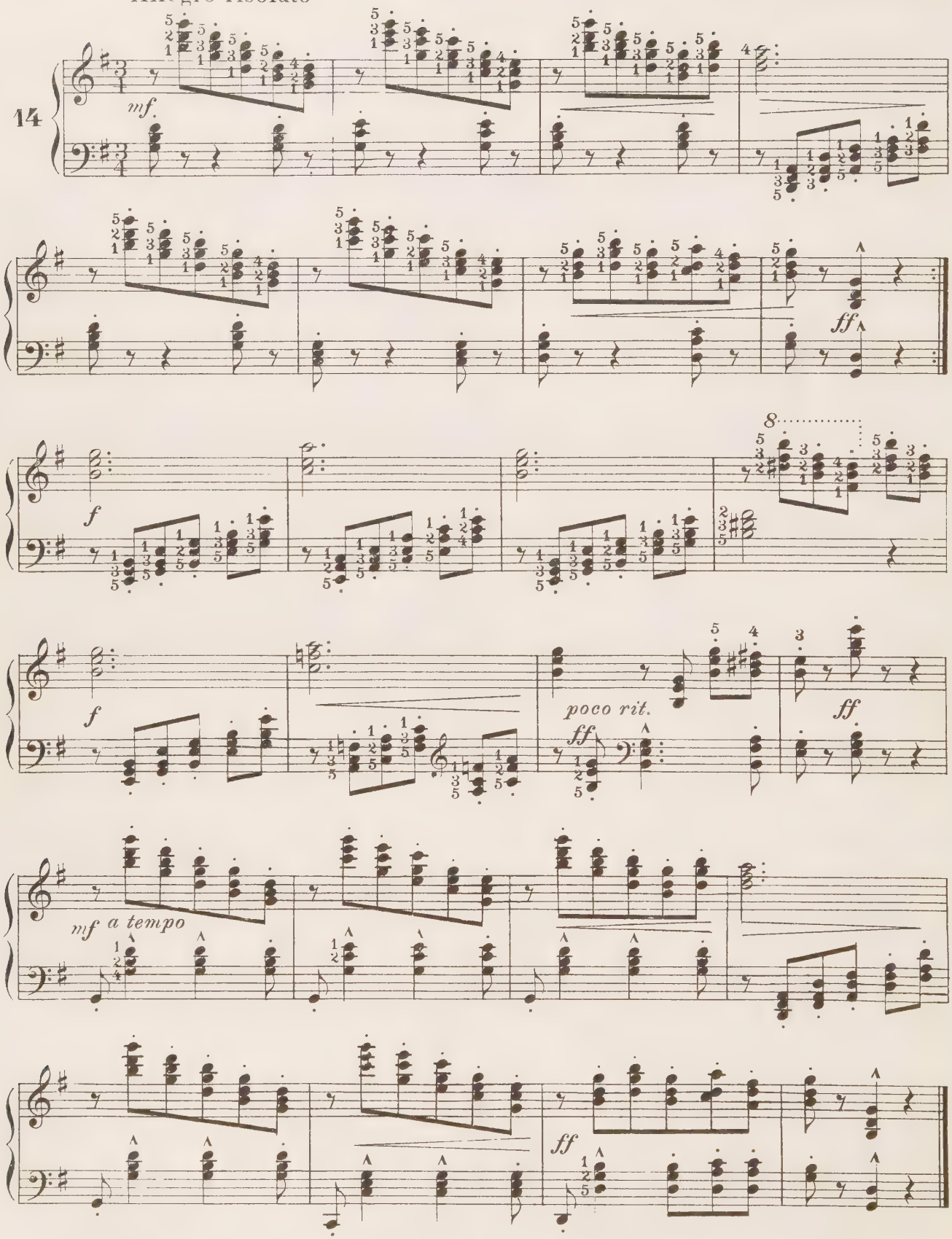
CZERNY. Op. 821, Nº 35

Allegro



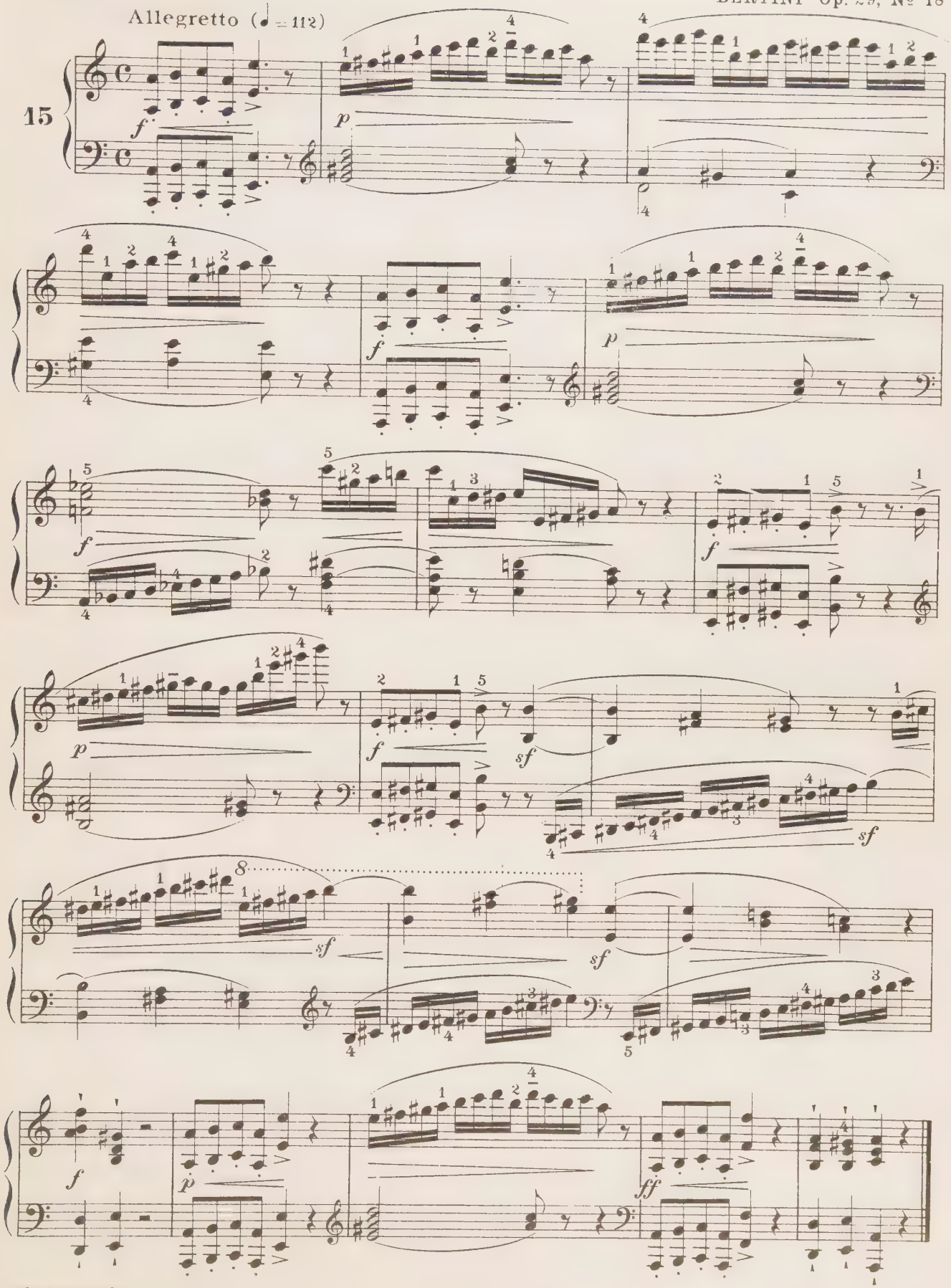
Edited by
CHARLES DENNÉE

Allegro risoluto



This study should be transposed to other keys as added proficiency is attained.

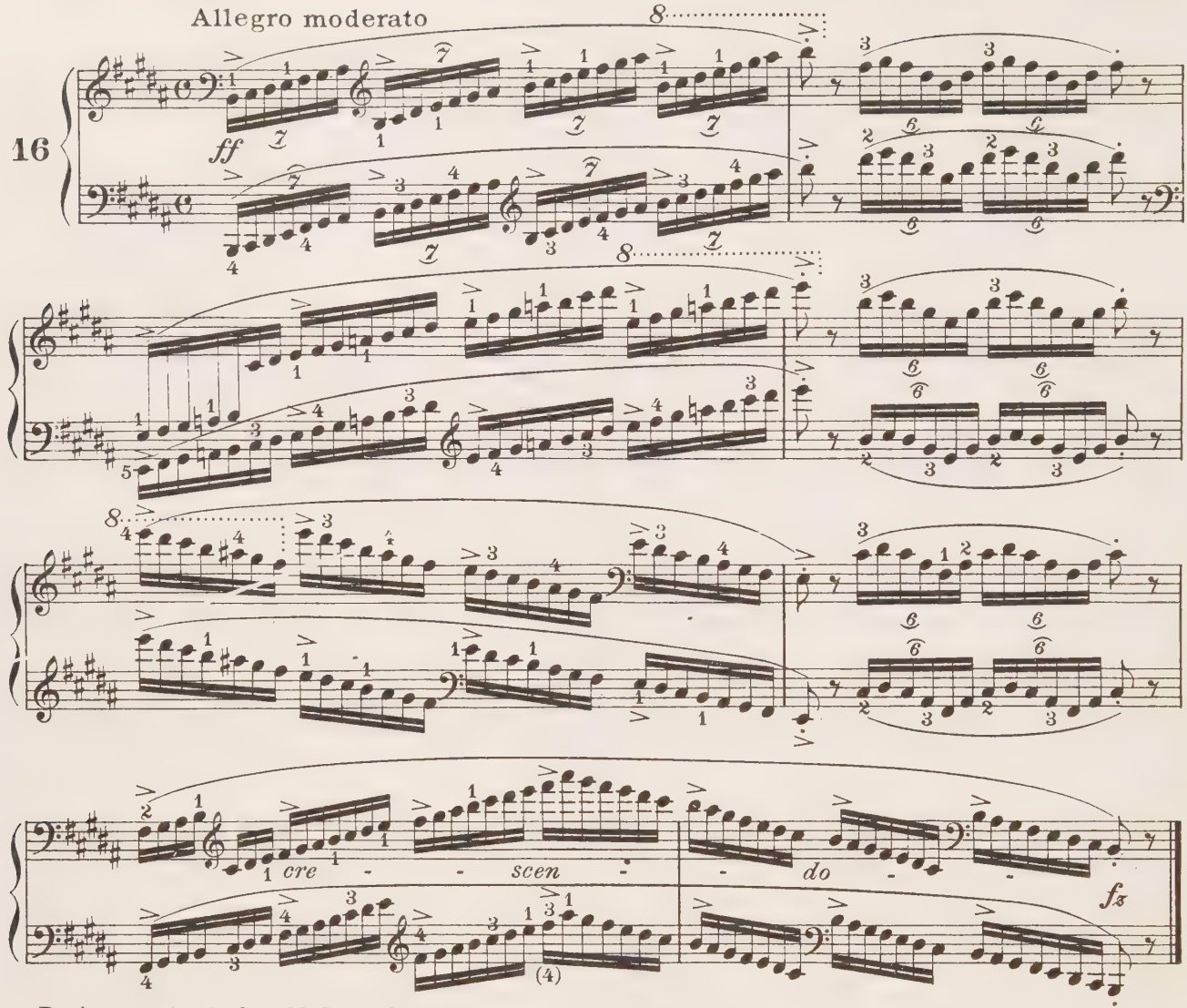
14-775-42


Allegretto (♩ = 112)
15
f
p
f
p
f
f
p
f
sf
sf
sf
sf
f
p
ff

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CZERNY. Op. 821, Nº 43

Allegro moderato
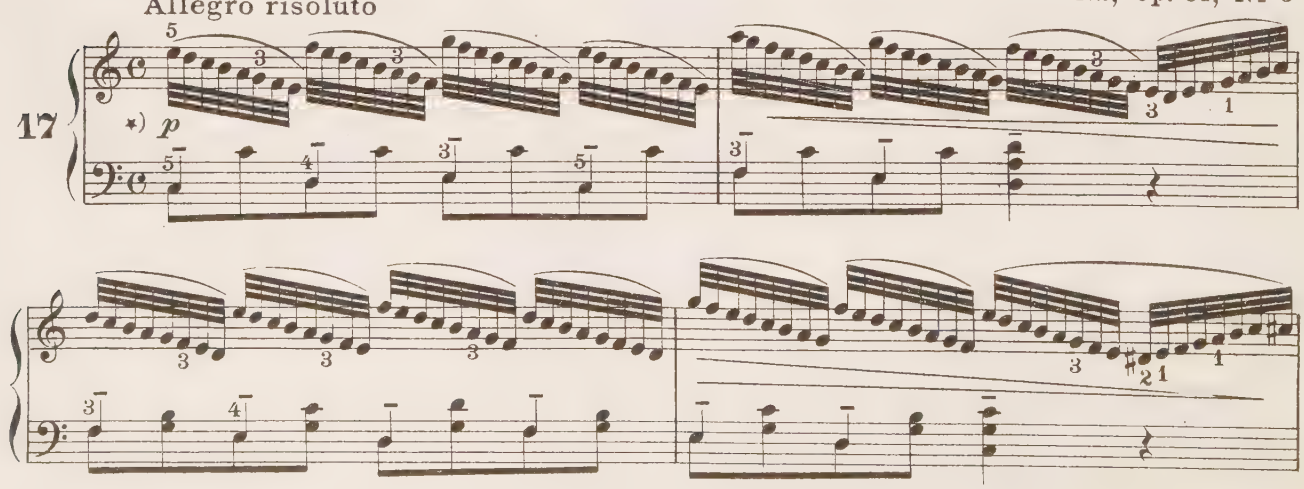


Review constantly for added speed and facility; transpose to neighboring keys.

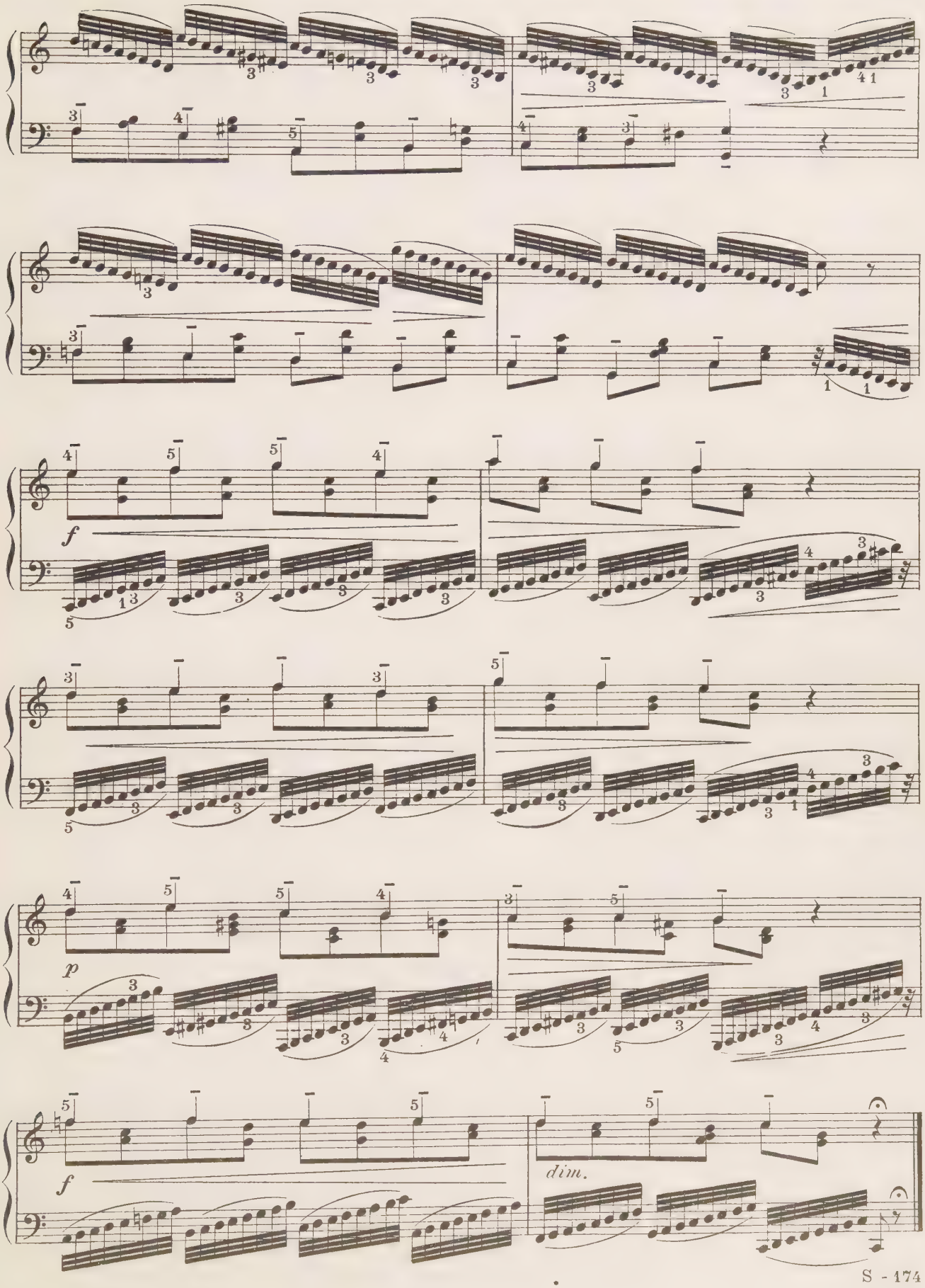
Edited by
CHARLES DENNÉE
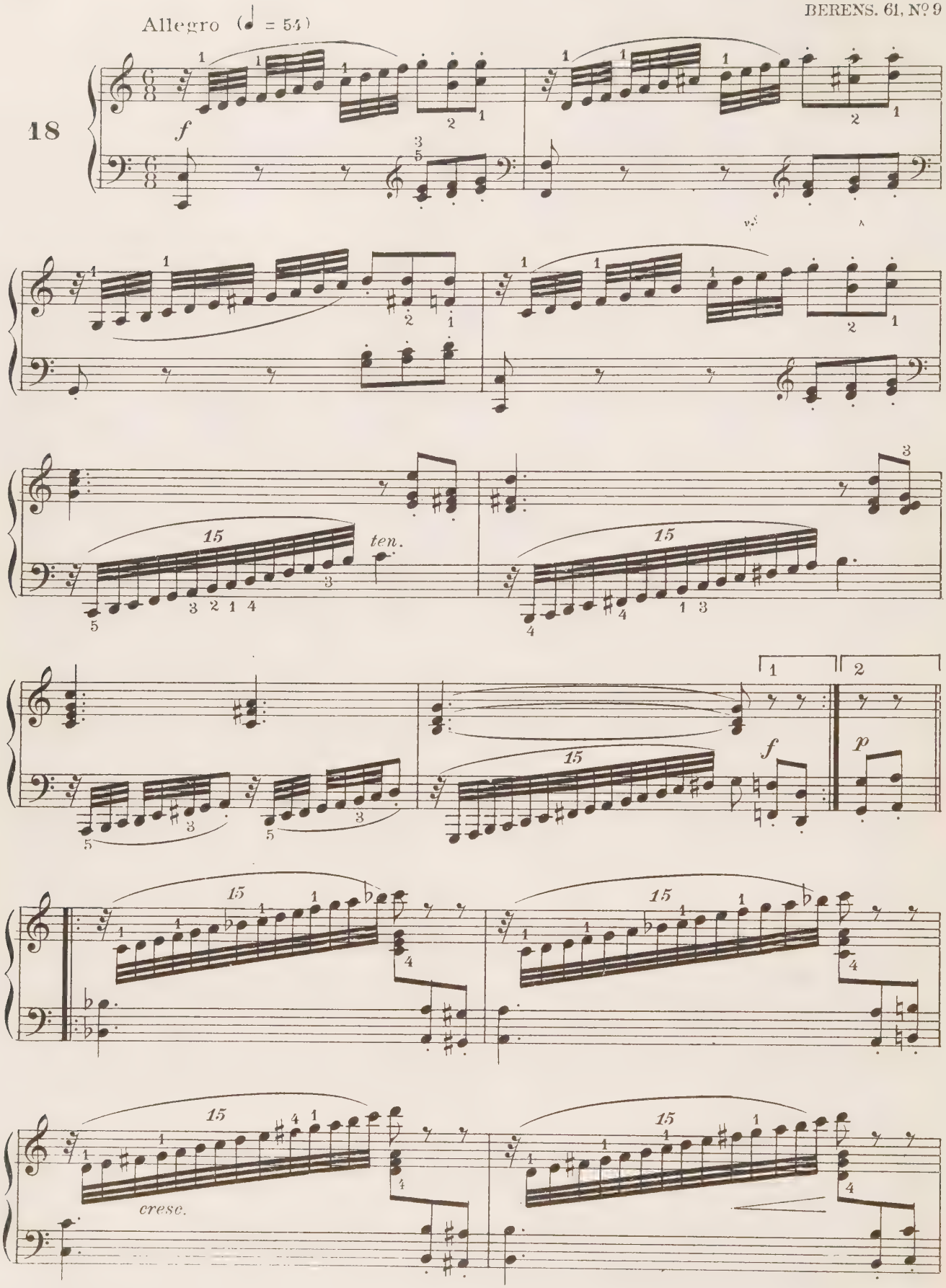
BERENS, Op. 61, Nº 5

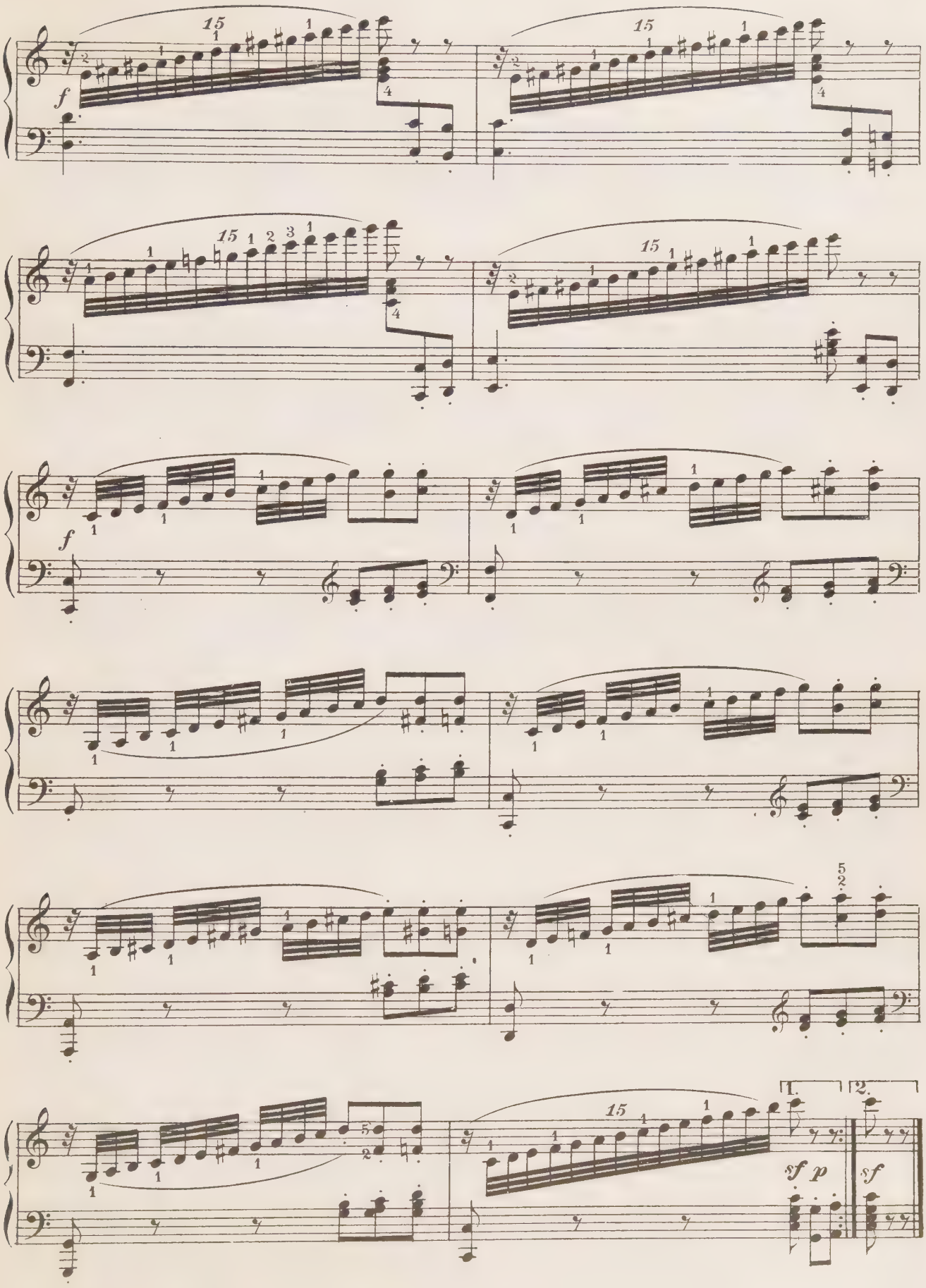
Allegro risoluto
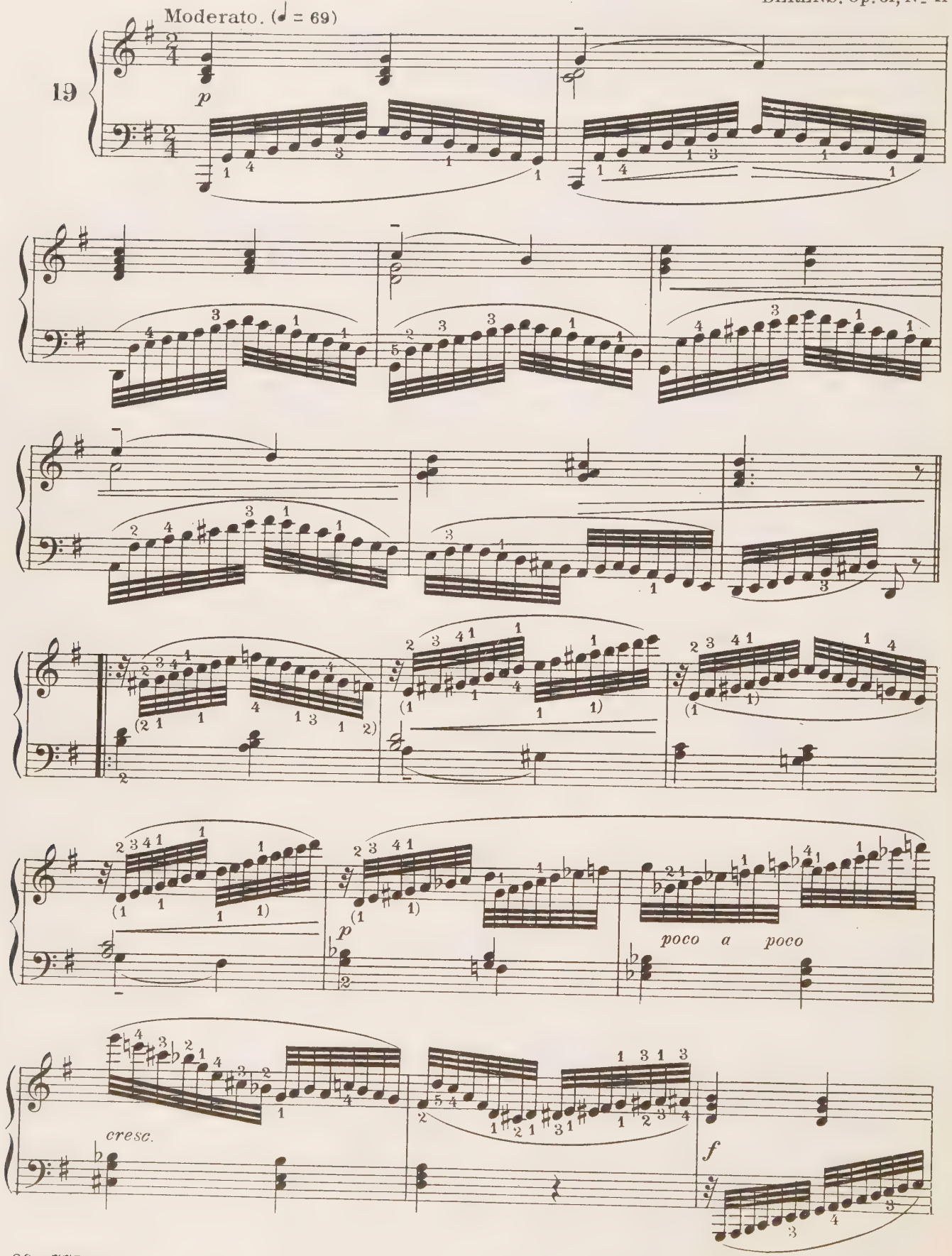


*) The first note of each scale group later becomes R. H. melody, while the bass melodic progression becomes first note of L. H. scale groups.
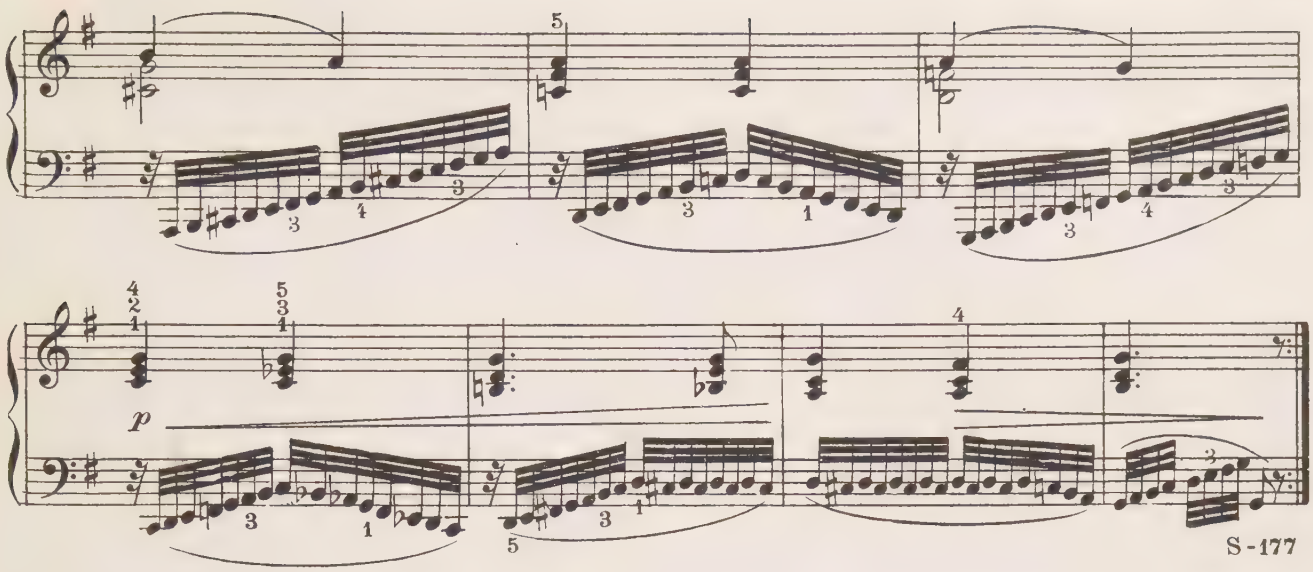

f
p
f
dim.


Allegro (♩ = 54)
18
f
ten.
15
cresc.


f
15
1. 2.
sf p
sf

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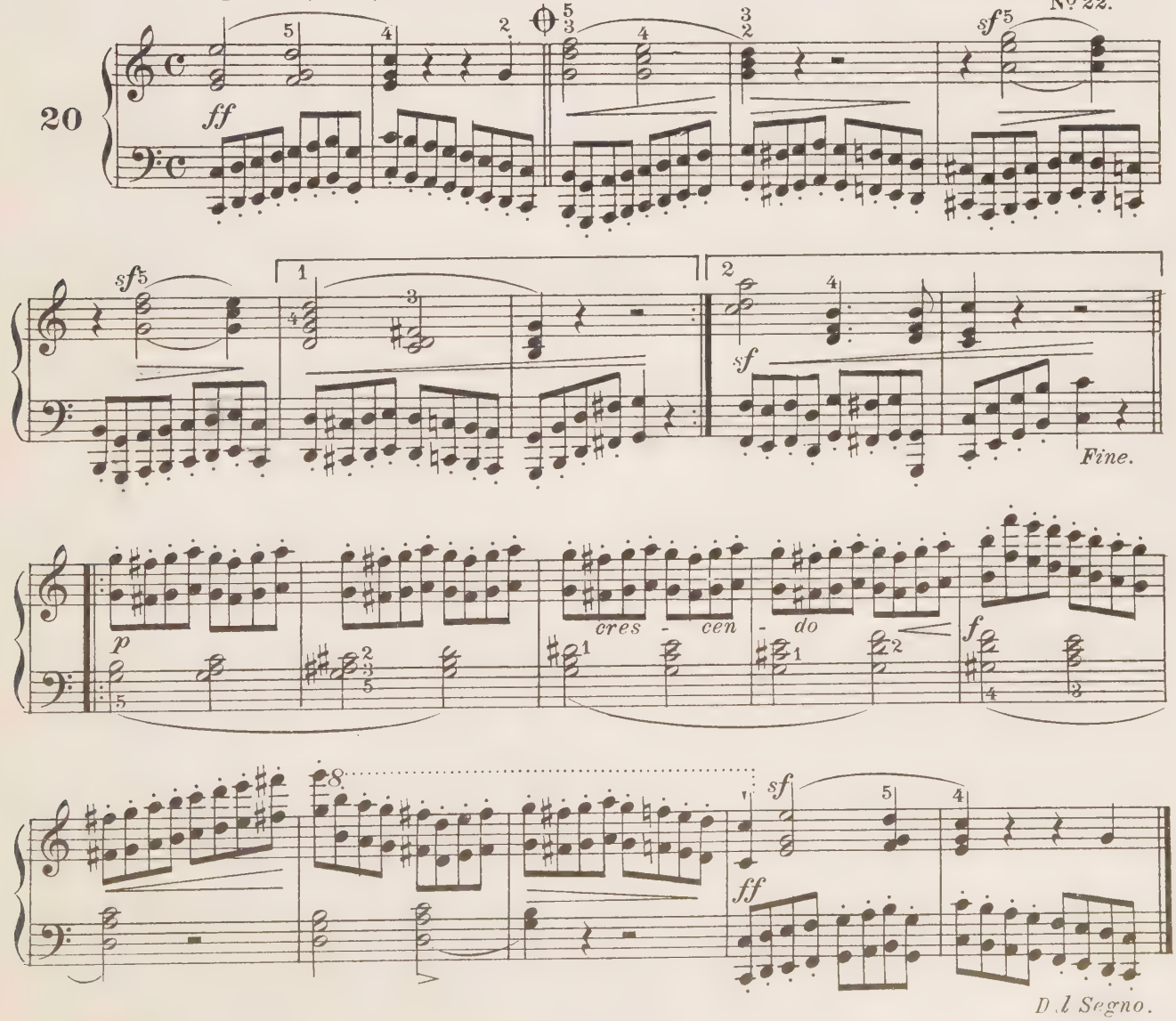




S-177

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CHARLES DENNÉE

Allegretto. (♩= 116.)

Arr. from BERTINI. Op. 29
Nº 22.

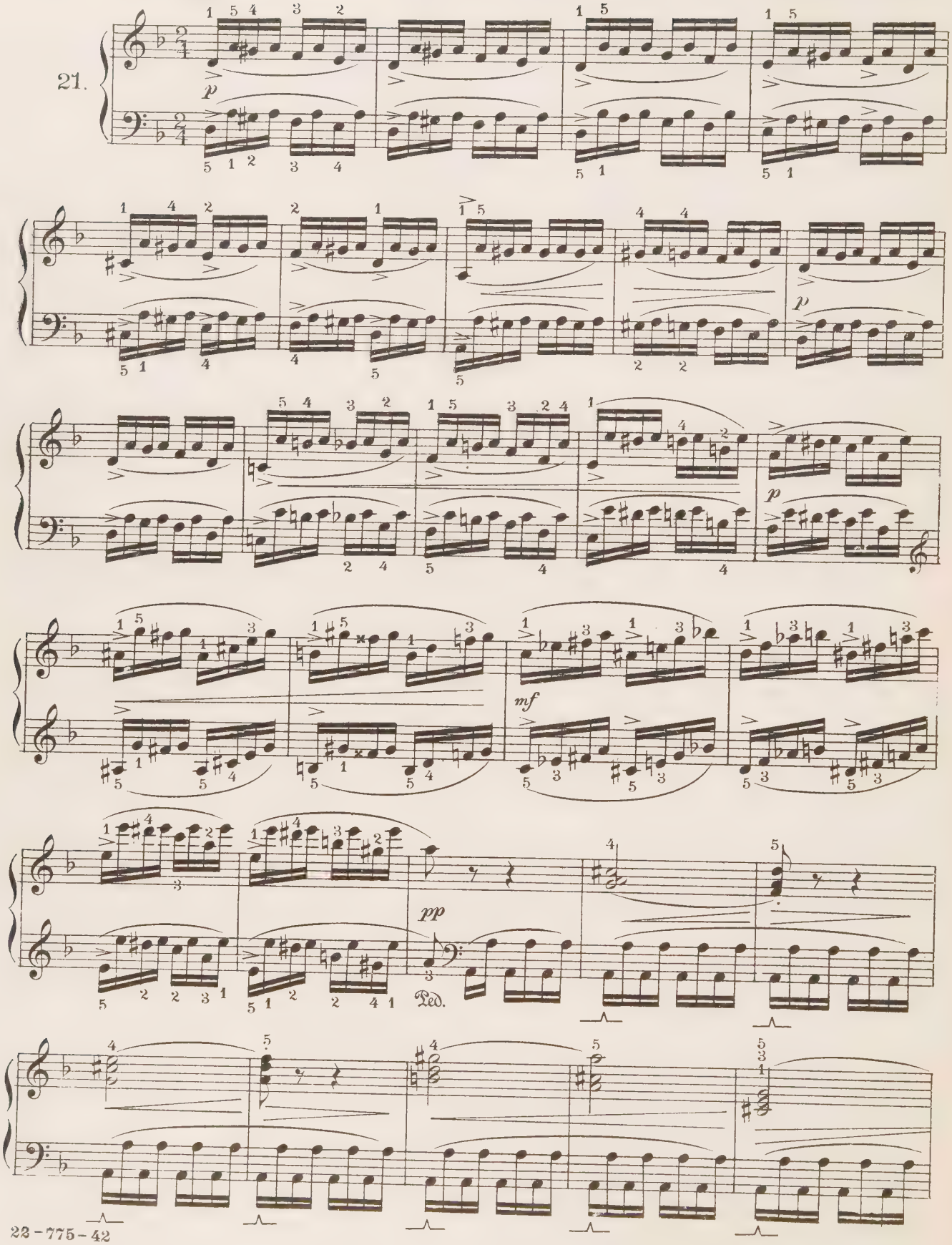


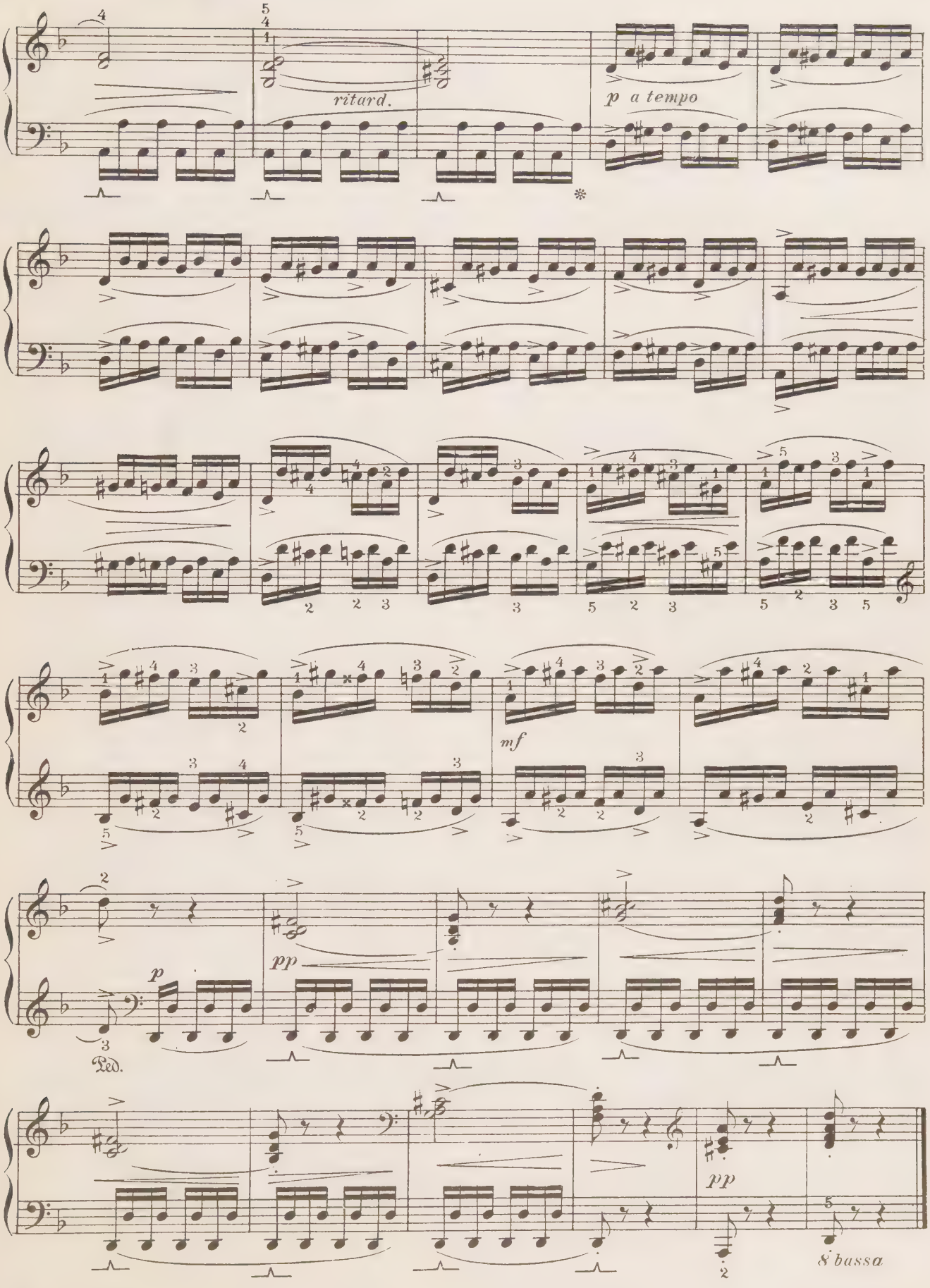
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Presto

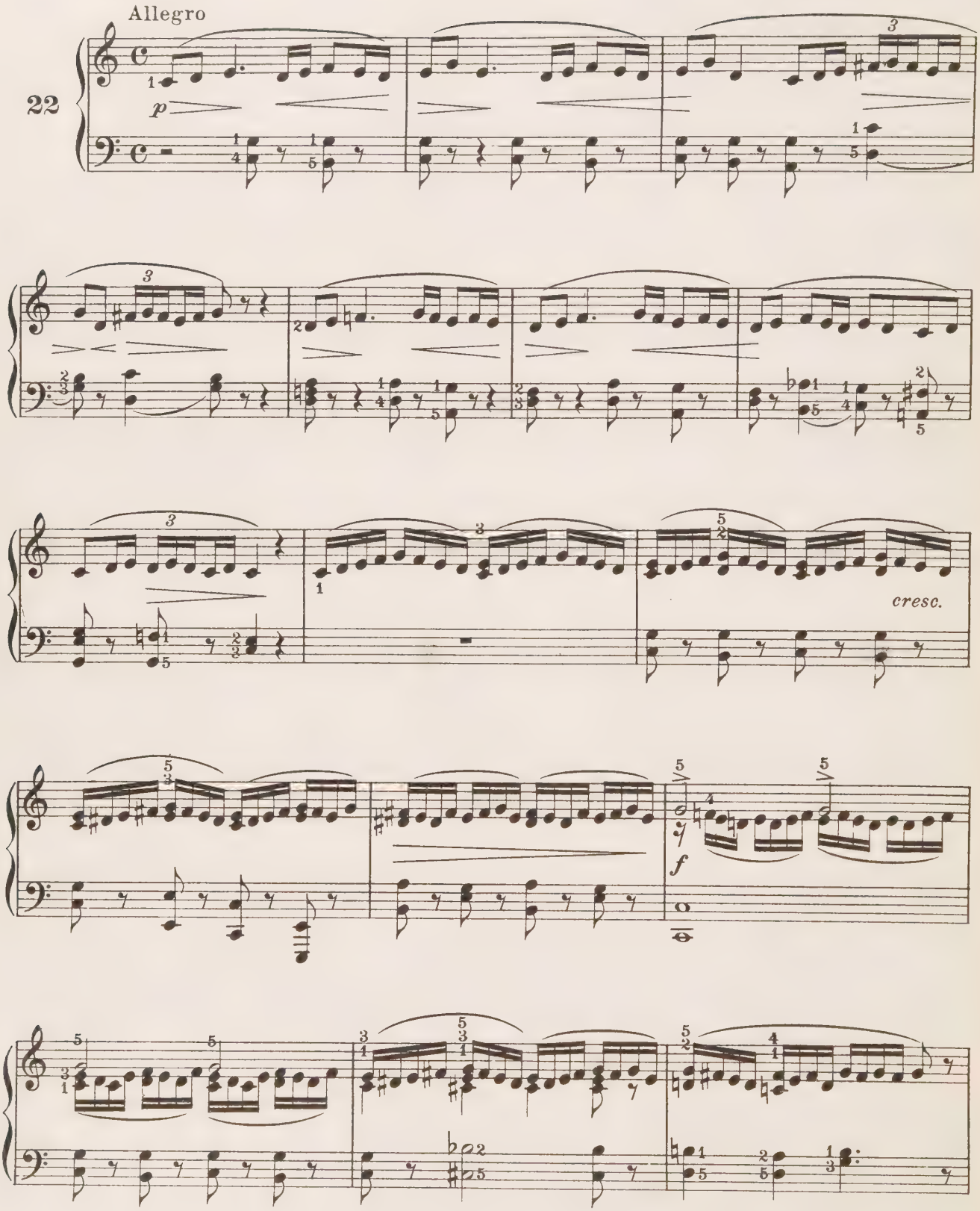
DÖRING Op. 8, Nº 15
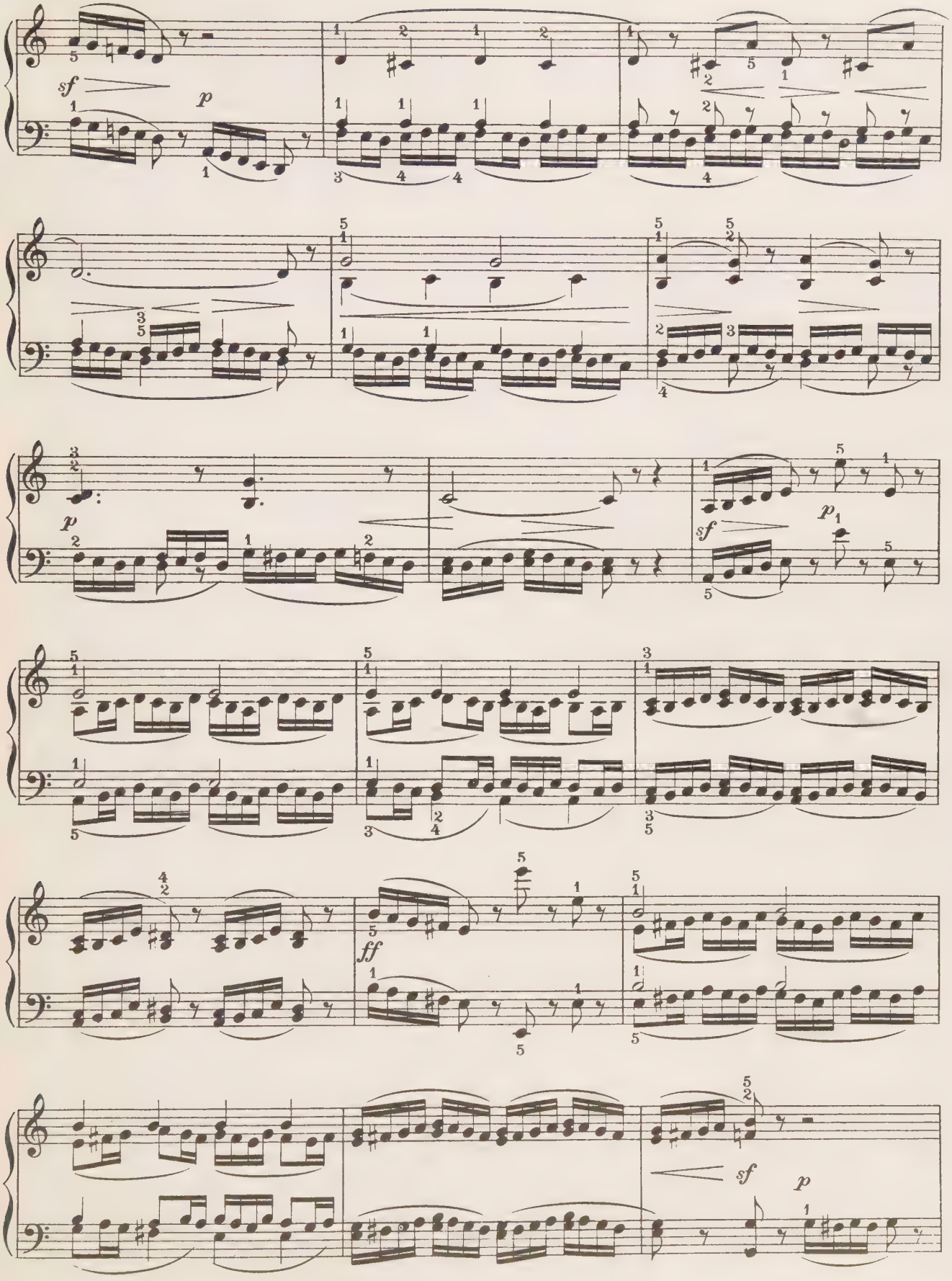
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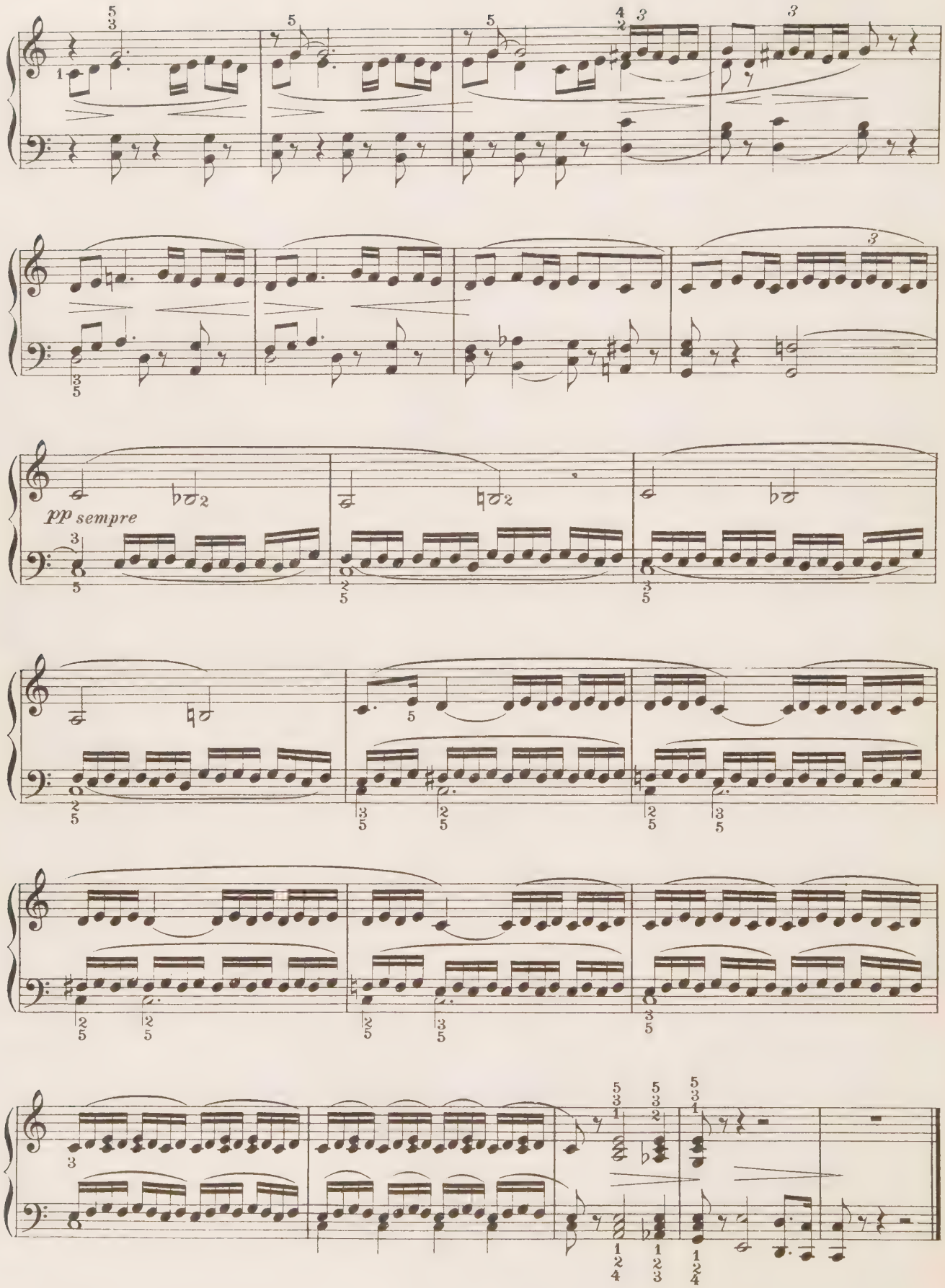



ritard.
p a tempo
mf
pp
p
Ped.
pp
8' bassa

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sf
p
p
sf
p1
ff
sf
p


pp sempre
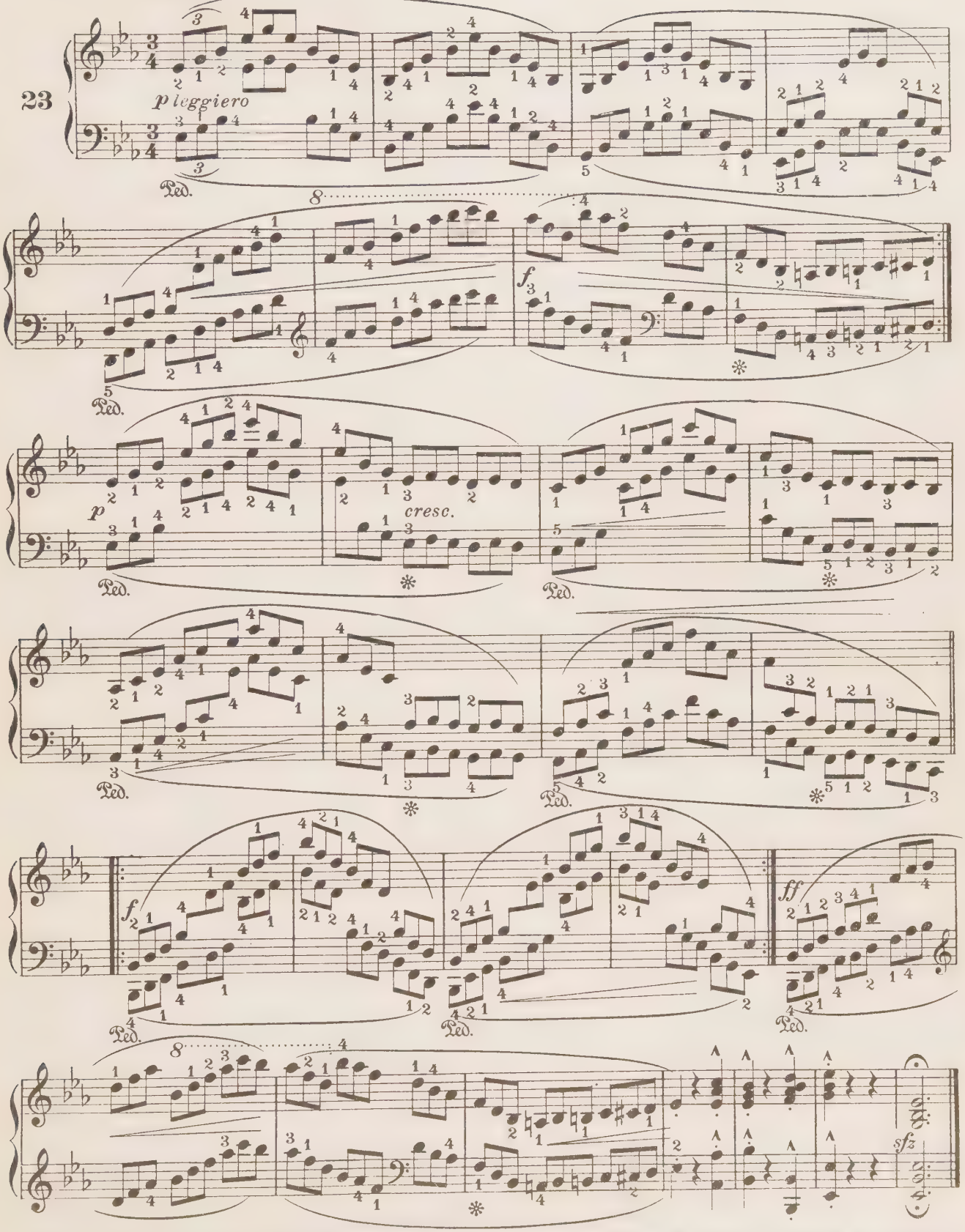
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CZERNY Op. 636, № 12

Allegro

23

p leggiero



Do not attempt speed until the fingers feel sure at a slow tempo, then gradually increase to Allegro, eventually Presto.

Molto Allegro (𝅗𝅥 = 104)

24

p leggieramente

cresc.

f

sf
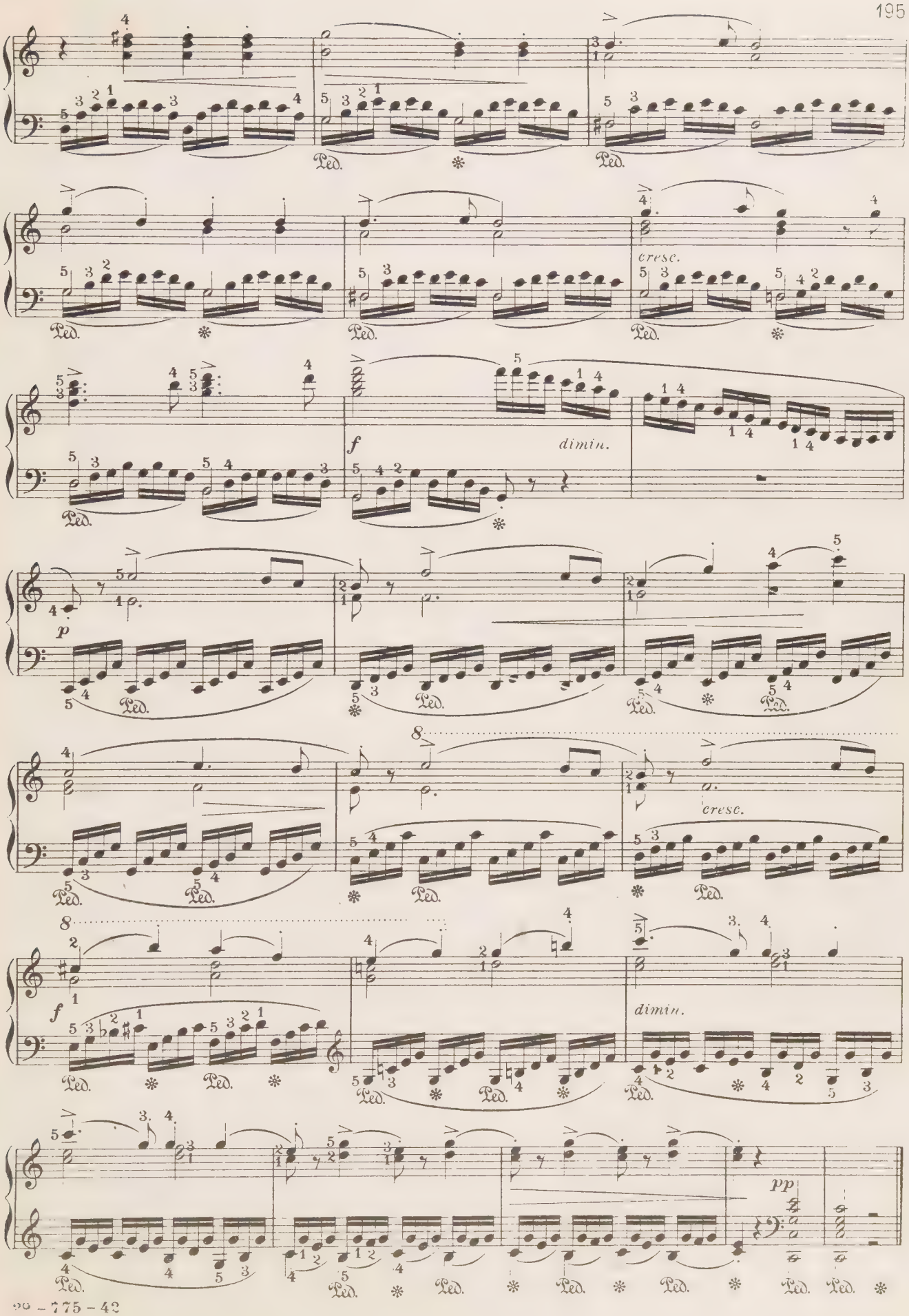
p

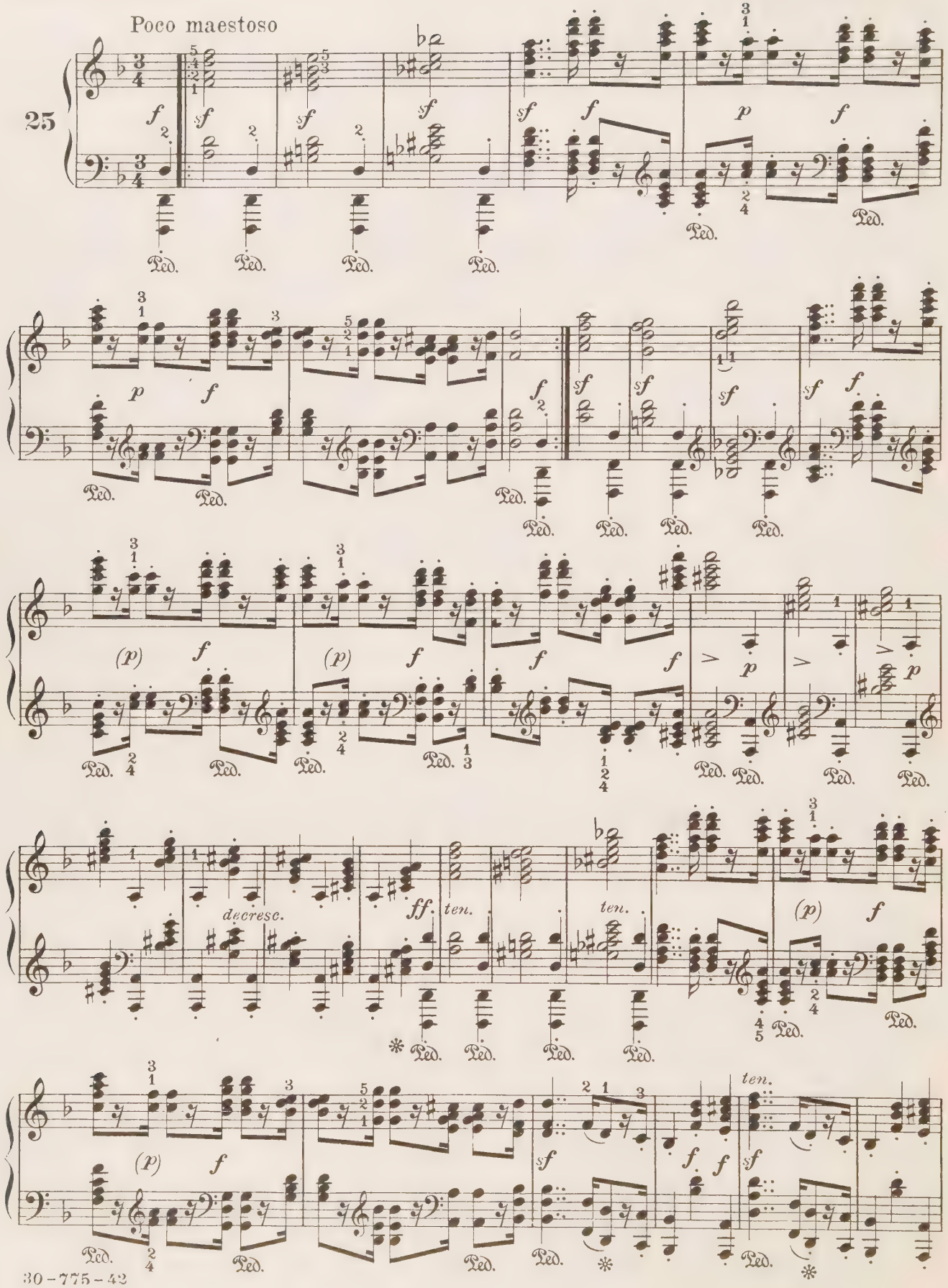
sf
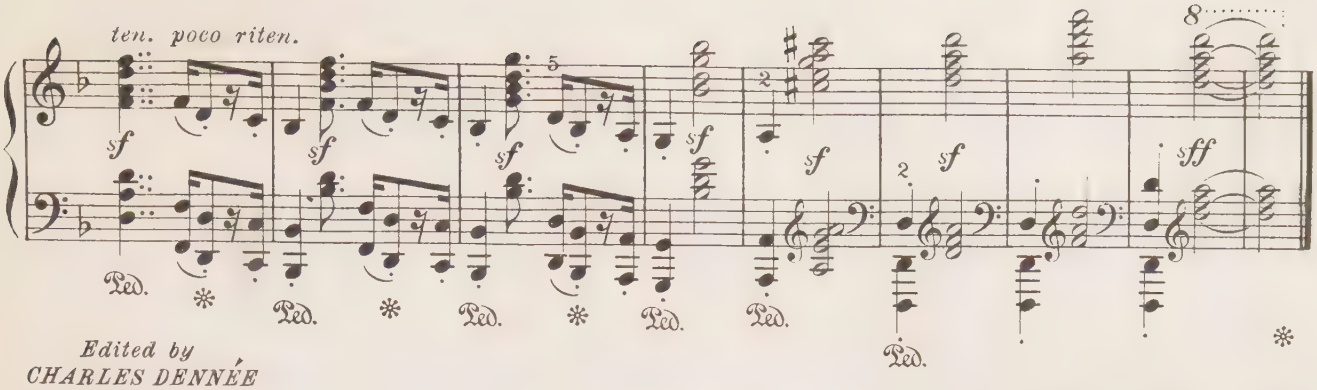
p

pp

dolce

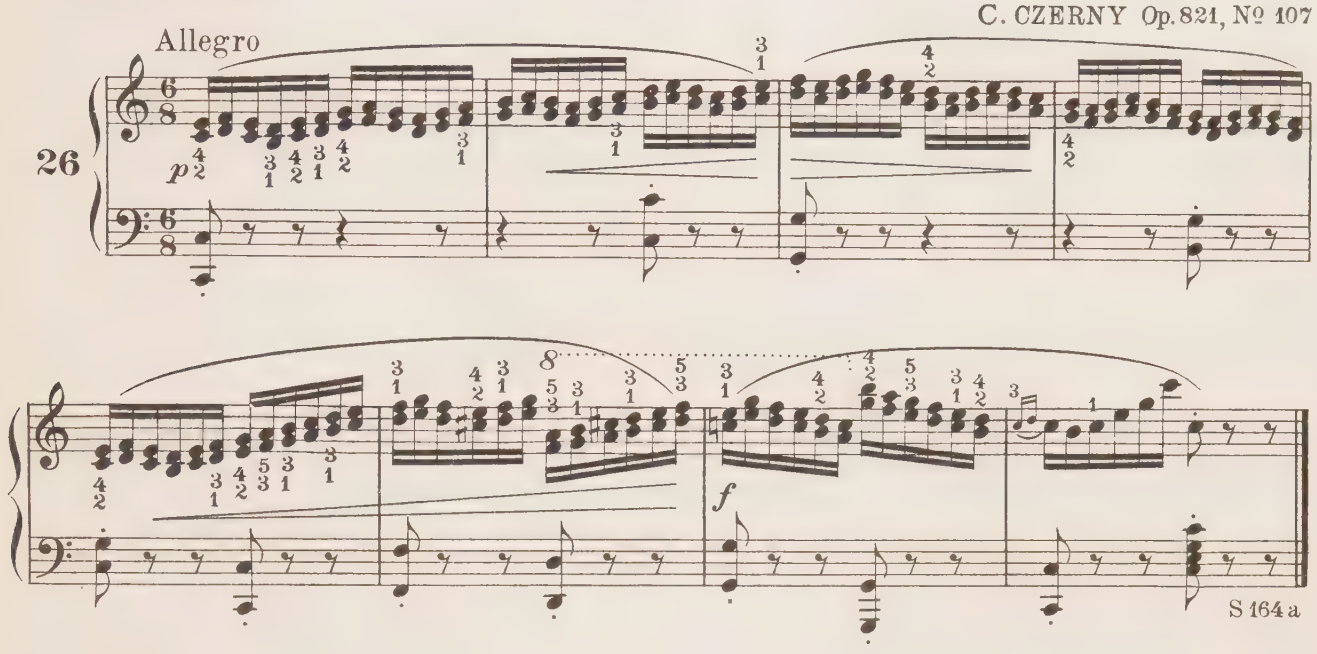

Ped.
cresc.
f
dimin.
p
8
cresc.
f
dimin.
pp


Poco maestoso
25
decresc.
ten.



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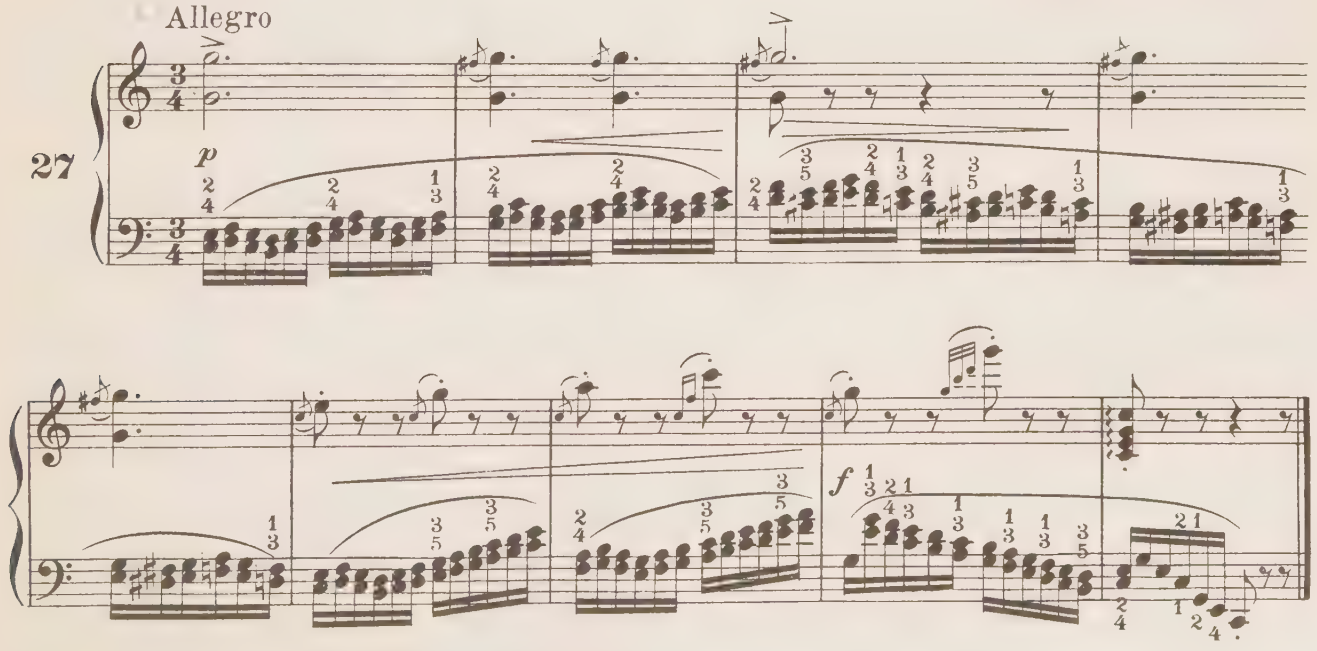
C. CZERNY Op. 821, № 107
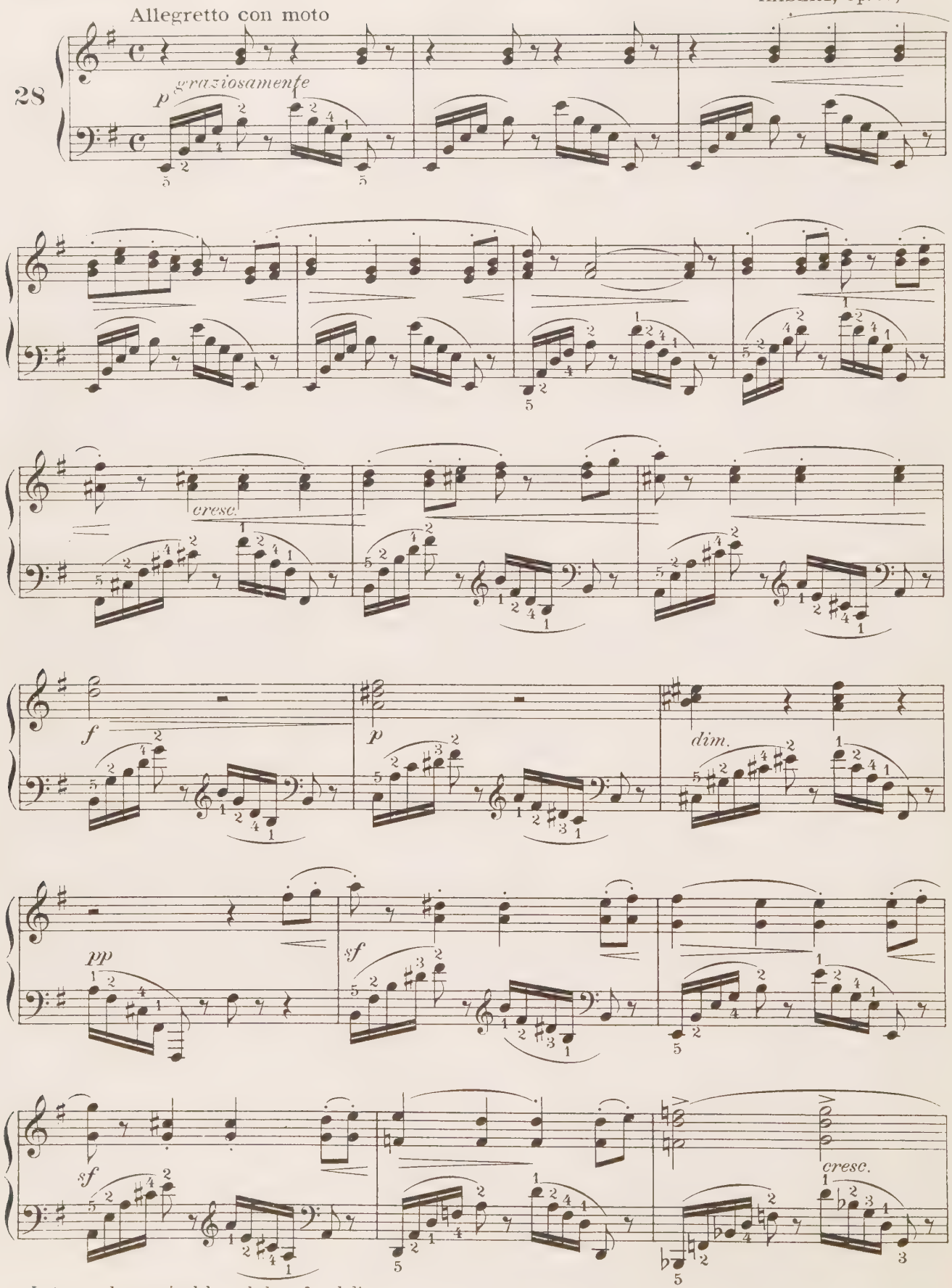


S 164 a

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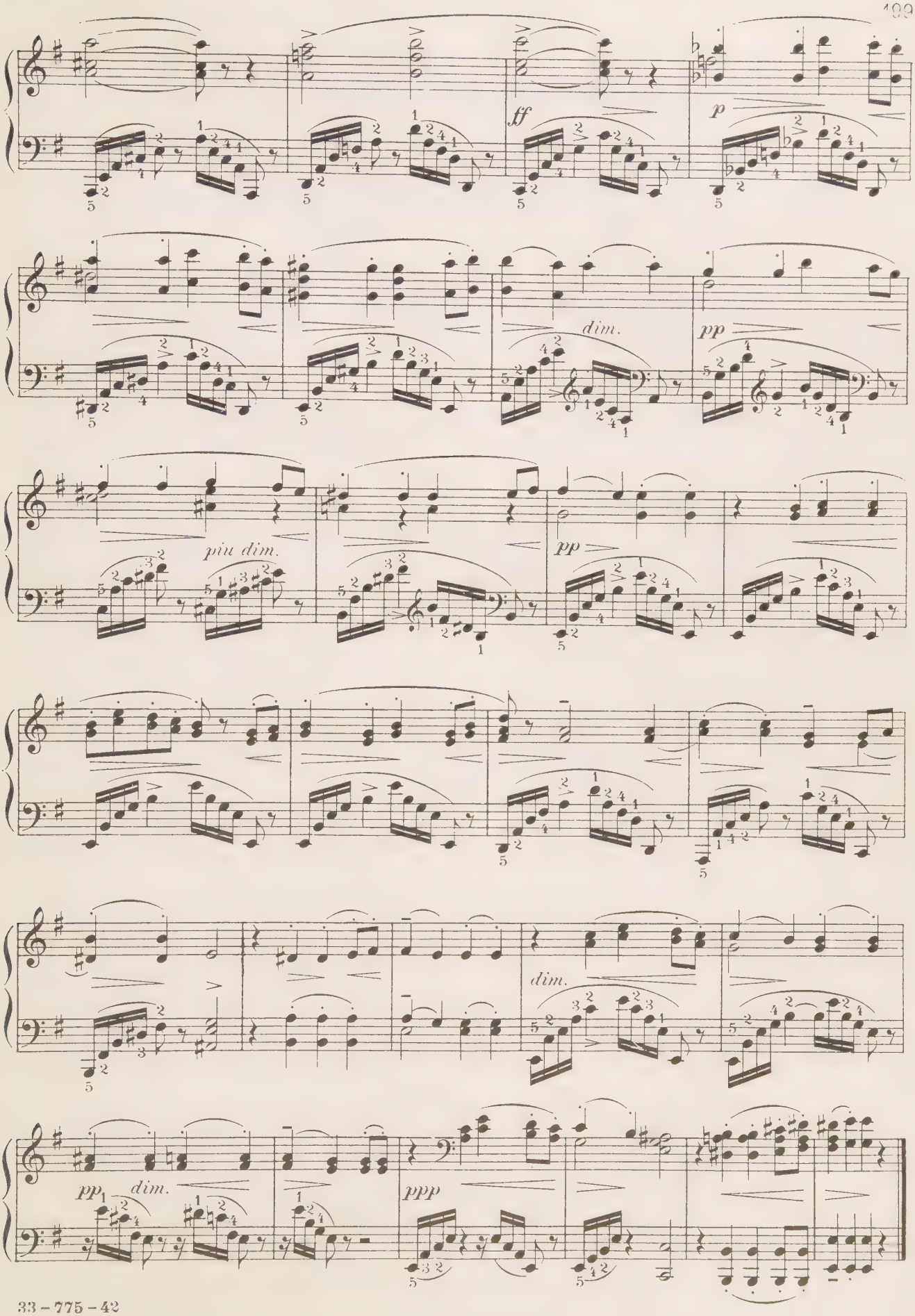
C. CZERNY, Op. 821, № 108



Practise very slowly and firmly, for precision, at first. Review constantly for speed and freedom.
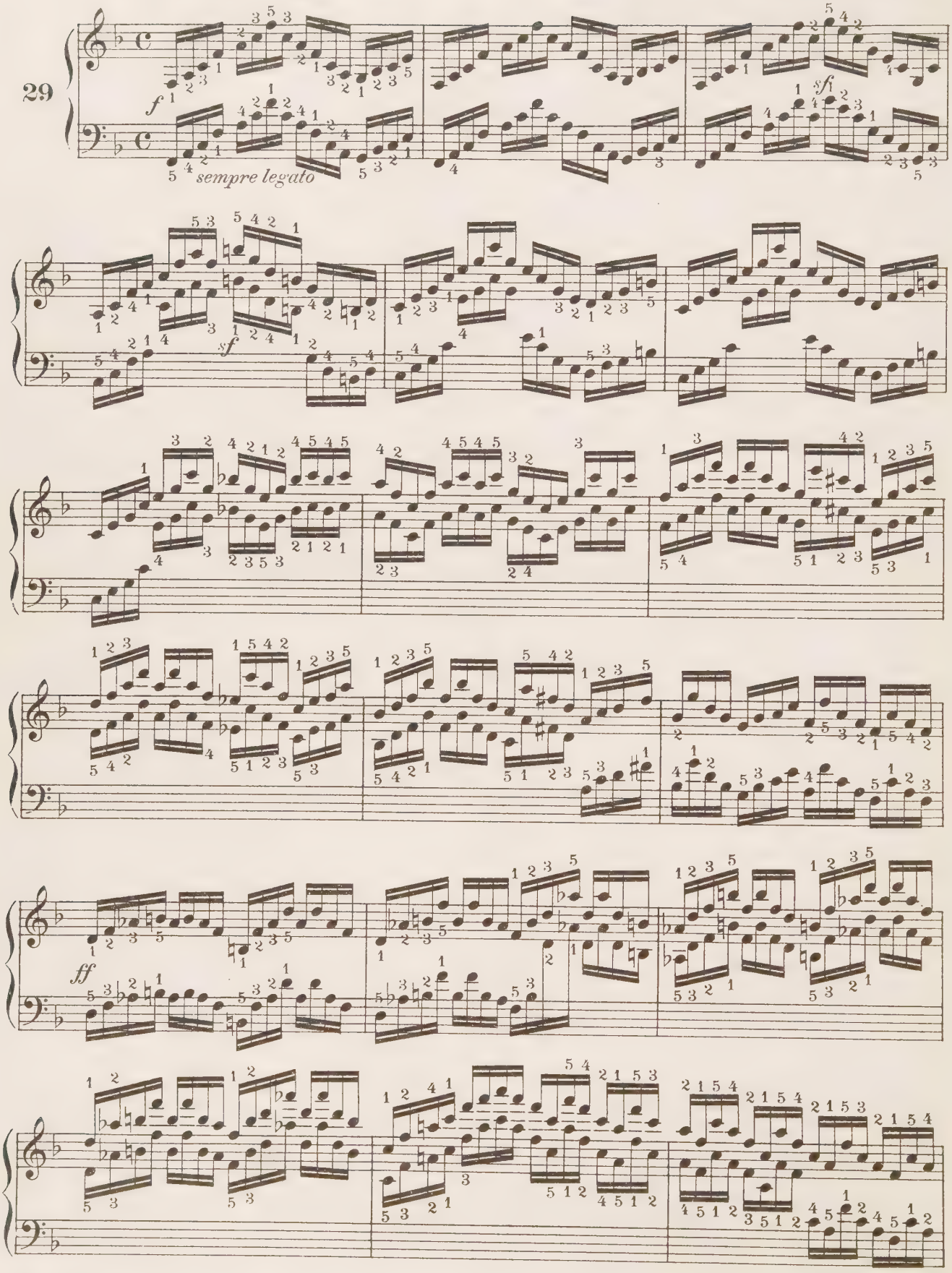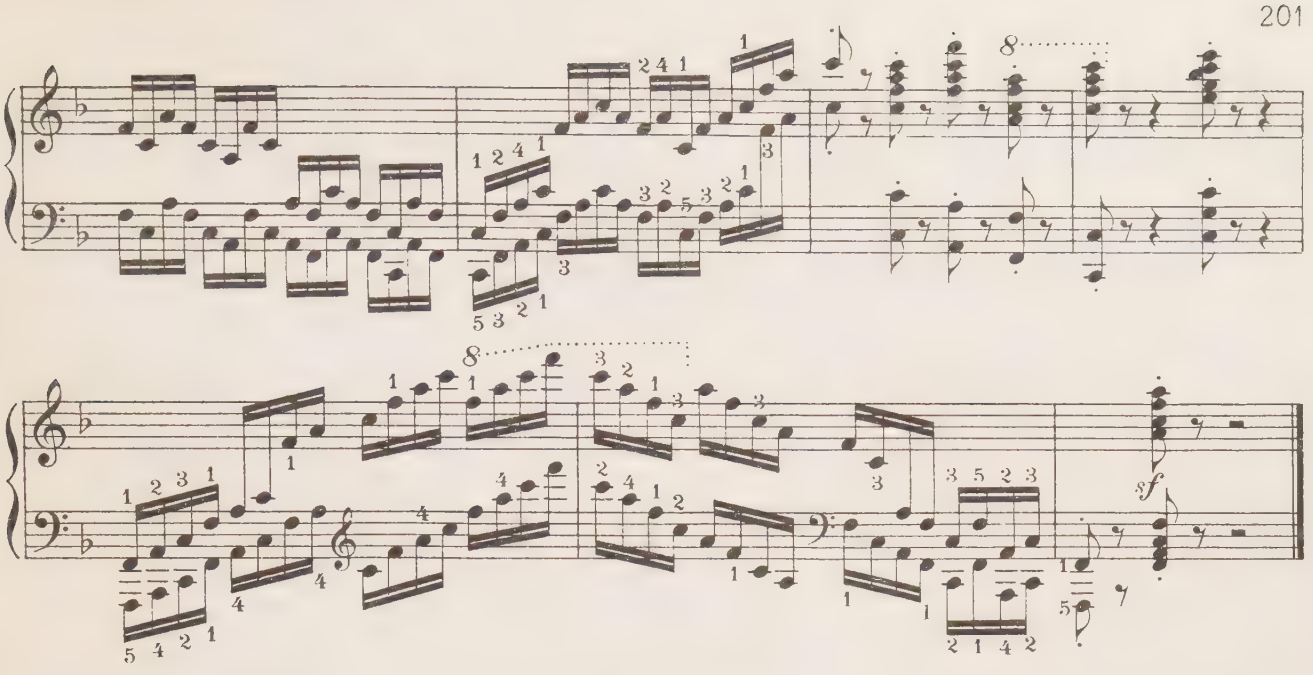


Later apply acquired knowledge of pedaling.


ff
p
dim.
pp
più dim.
pp
dim.
pp
dim.
ppp

Molto allegro (♩= 92)
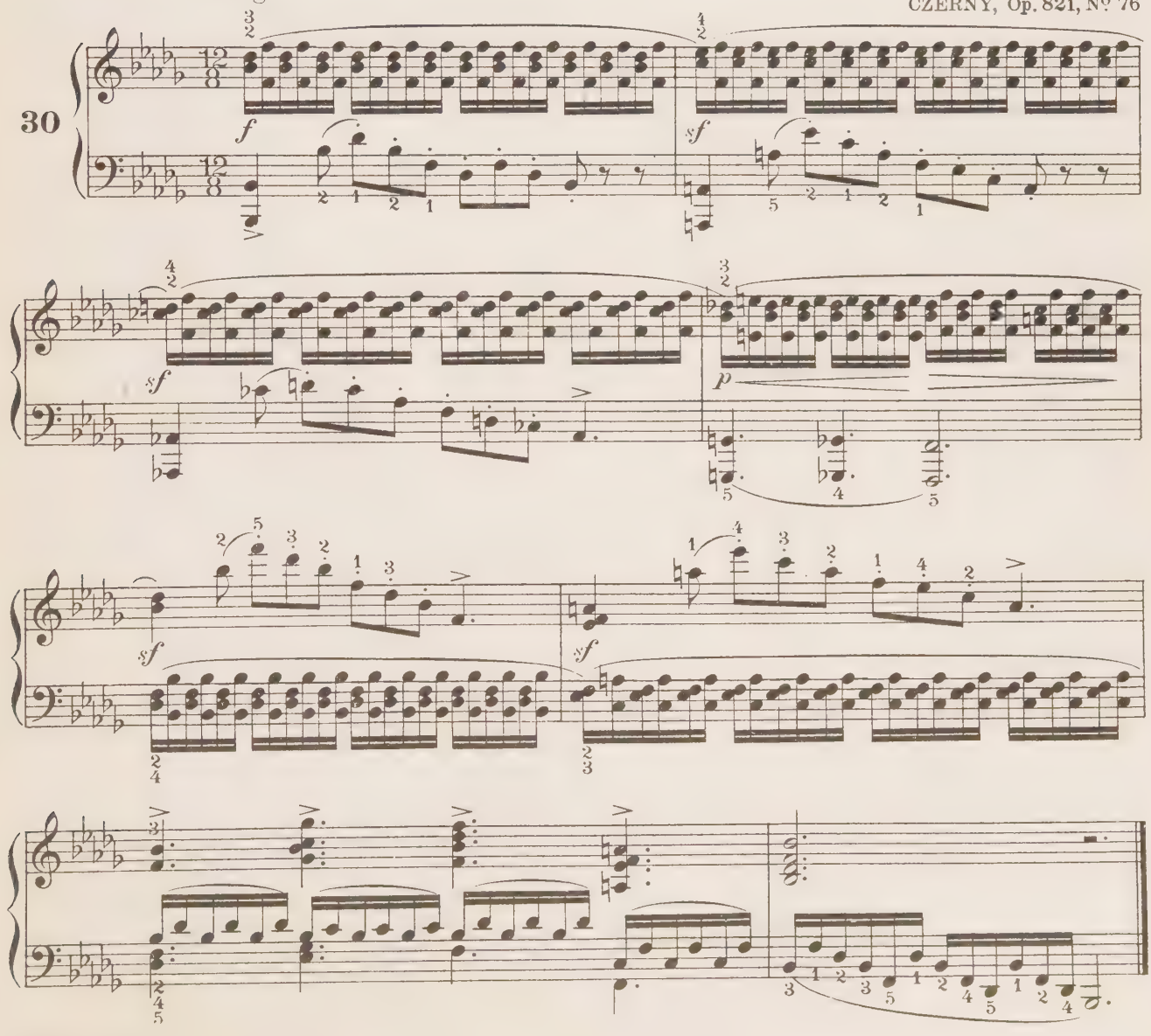
CZERNY, Op. 299, № 12
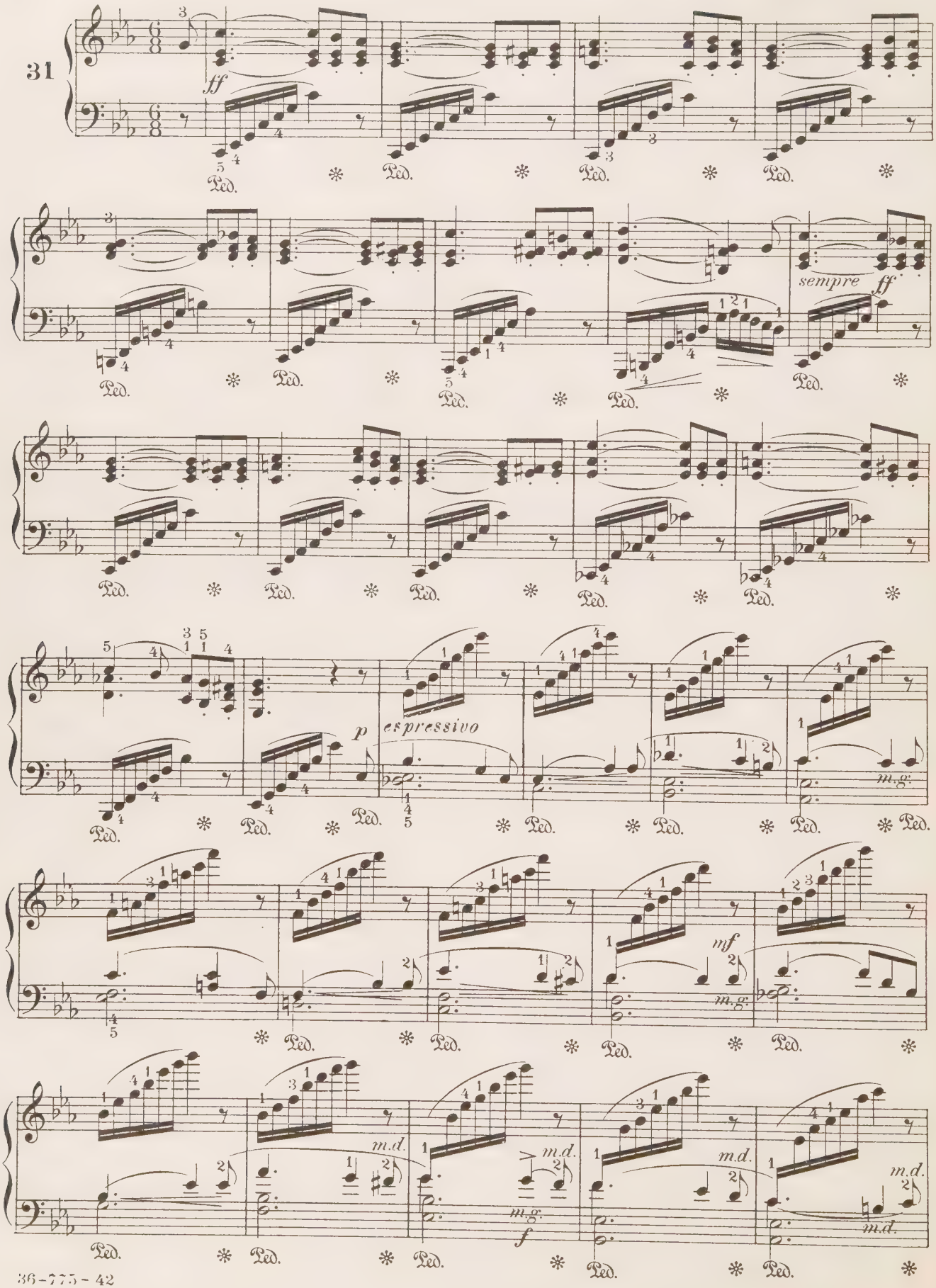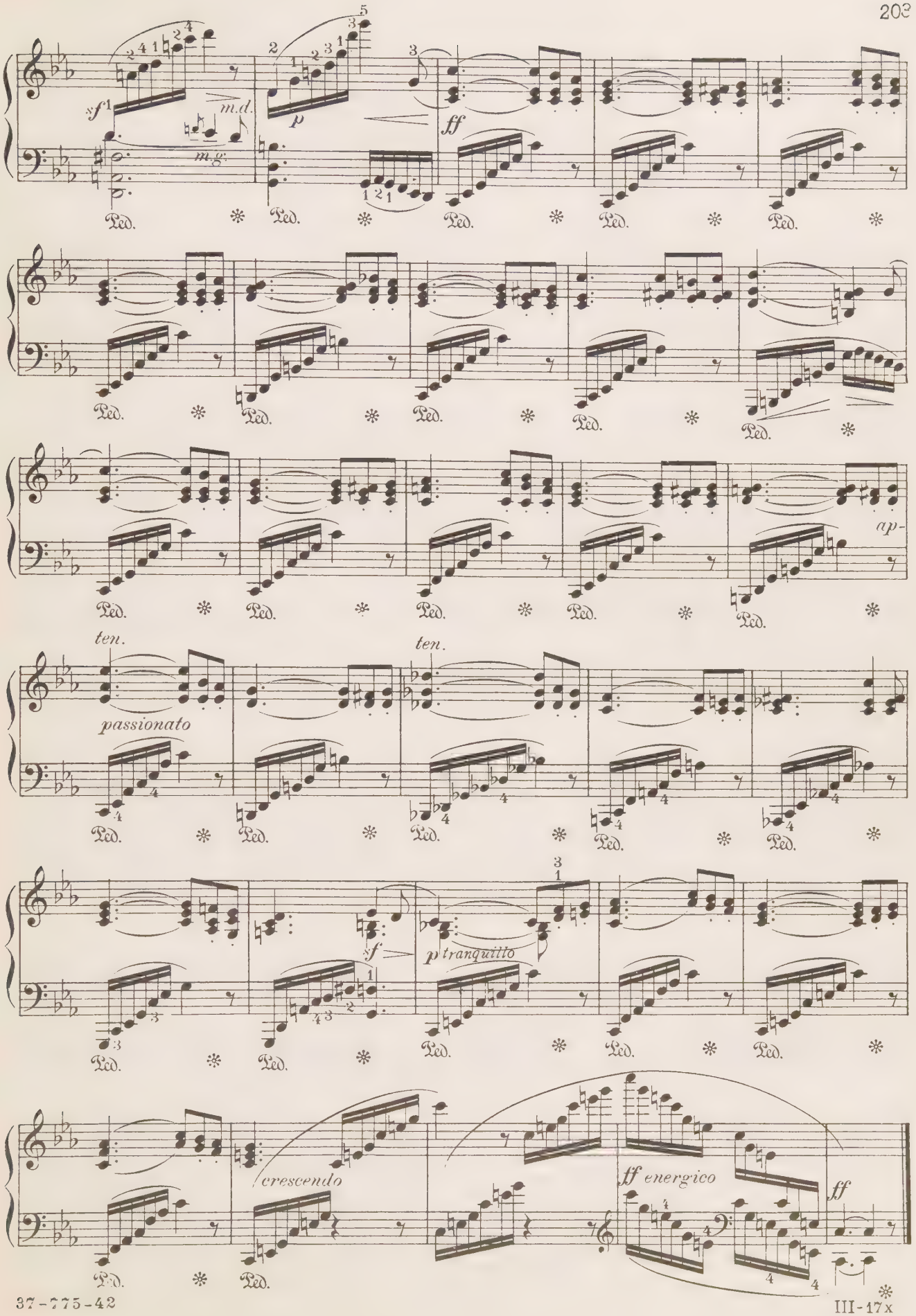




Allegro
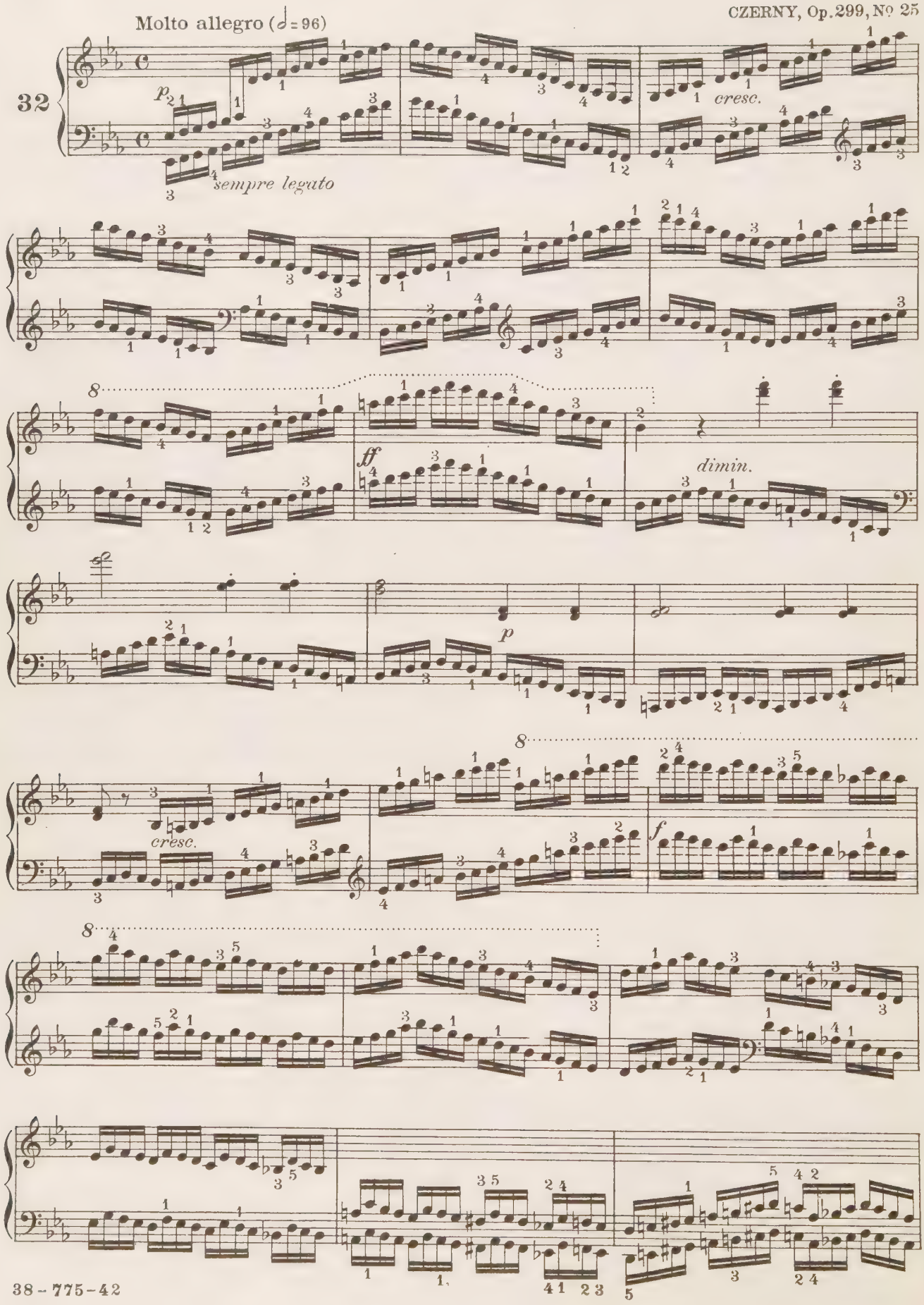
CZERNY, Op. 821, Nº 76
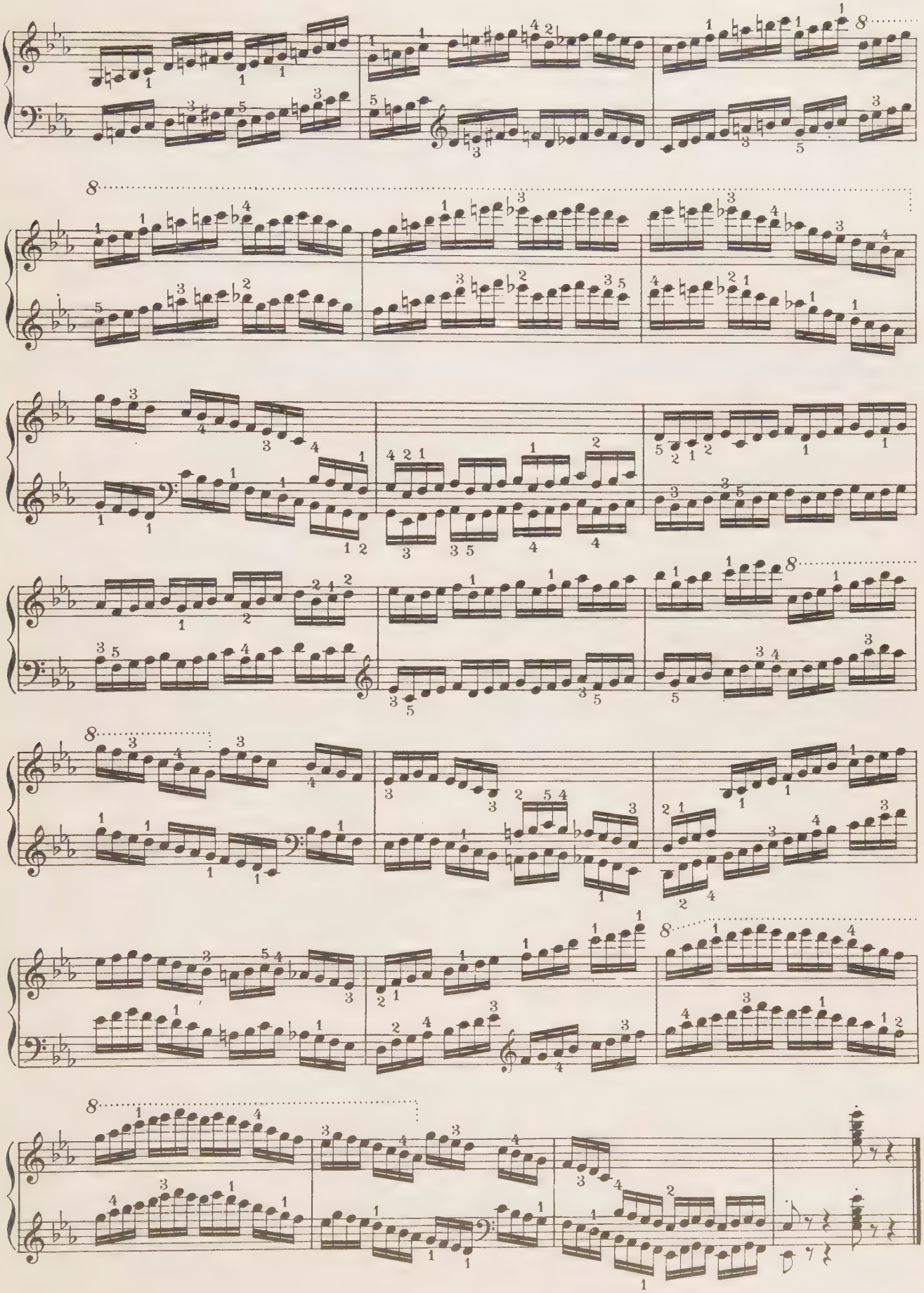


Allegro con fuoco




sf
m.d.
m.g.
p
ff
Ped.
ap-
ten.
passionato
ten.
sf
p tranquillo
crescendo
ff energico
ff
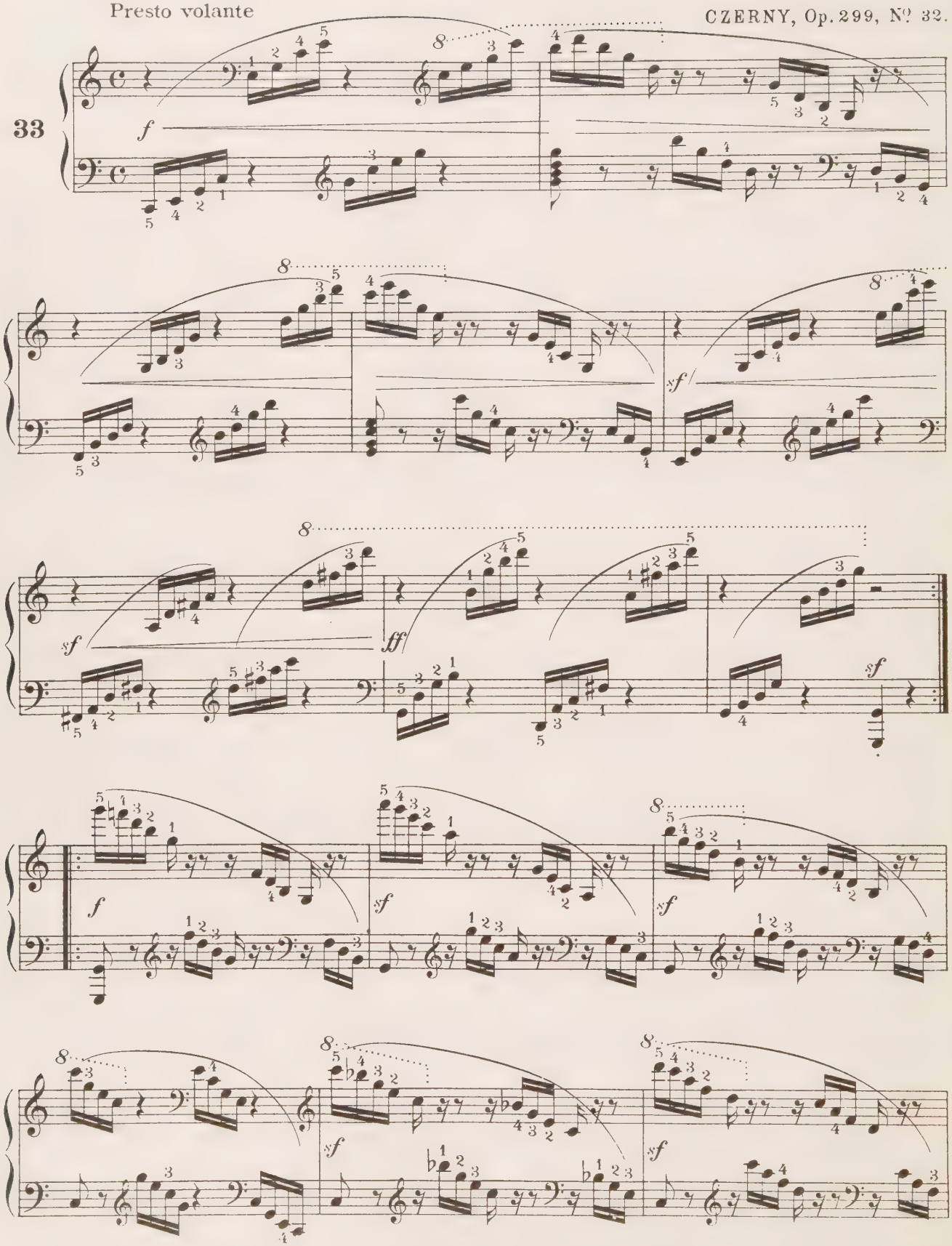

Molto allegro (𝅗𝅥 = 96)
32
p
sempre legato
cresc.
8
ff
dimin.
p
cresc.
f



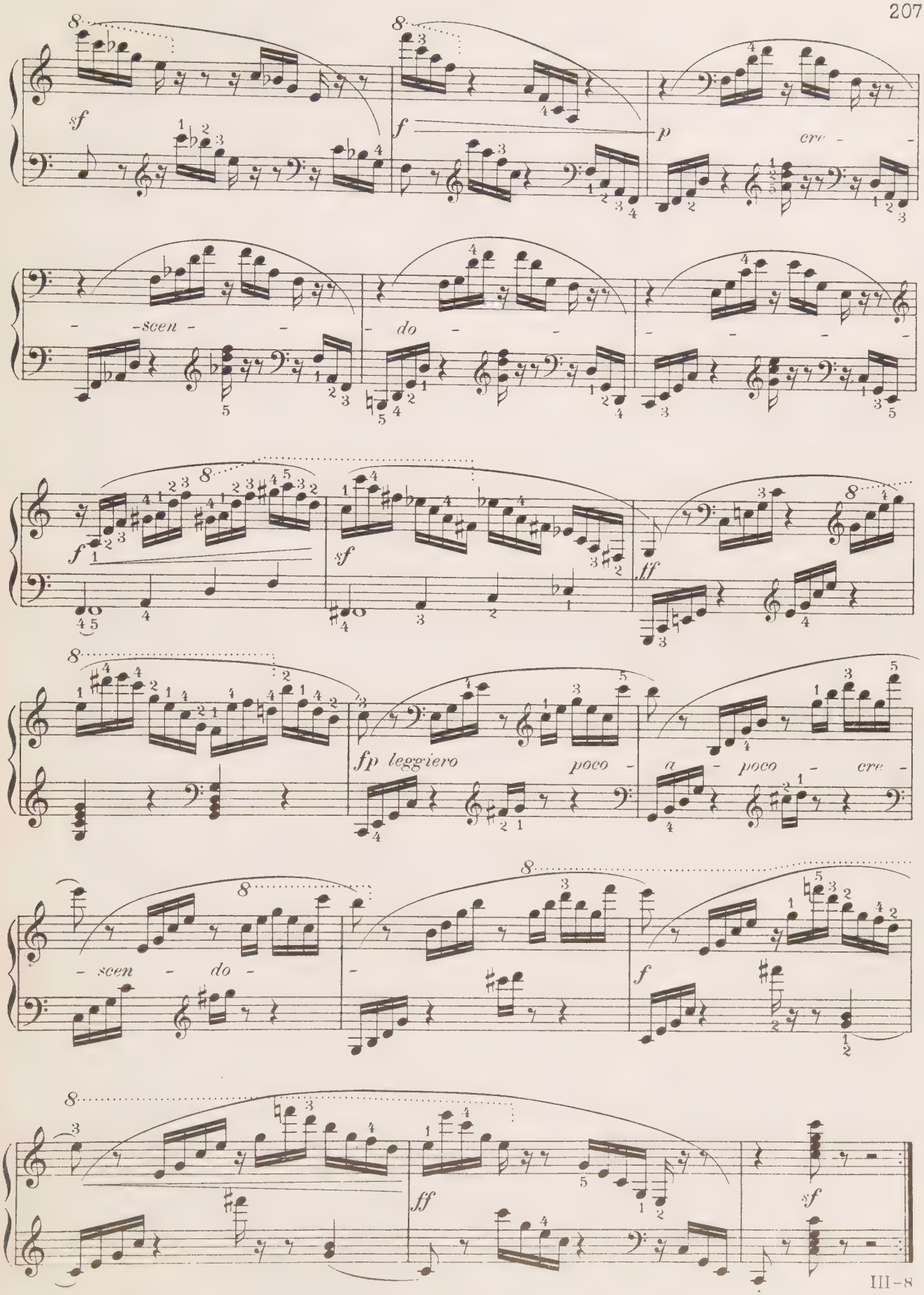
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Presto volante

CZERNY, Op. 299, N° 32.



Practise for accuracy and distinctness and finger equality at first, gradually increasing speed when these qualities are mastered.
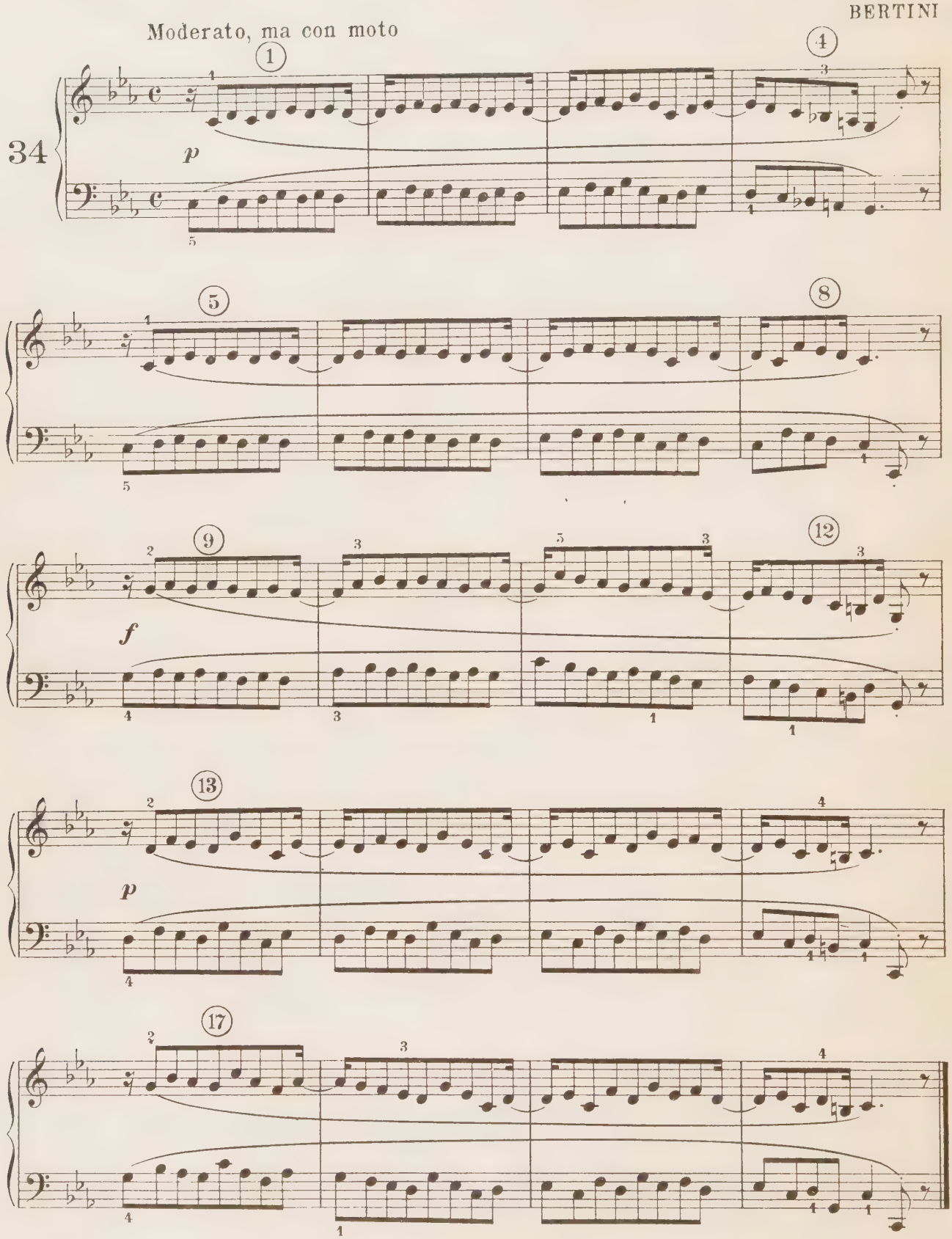

sf
f
p
cre -
- scen - -
- do - -
f
sf
ff
fp leggiero
poco -
a - poco - cre -
- scen - do -
f
ff
sf

41-775-42

ETUDE

BERTINI

Moderato, ma con moto





THE VIOLIN-PLAYER.

FROM THE PAINTING BY ADRIAAN DE VOIS.

BY PERMISSION OF BRAUN, CLEMENT & CO.

THIRD GRADE PIECES

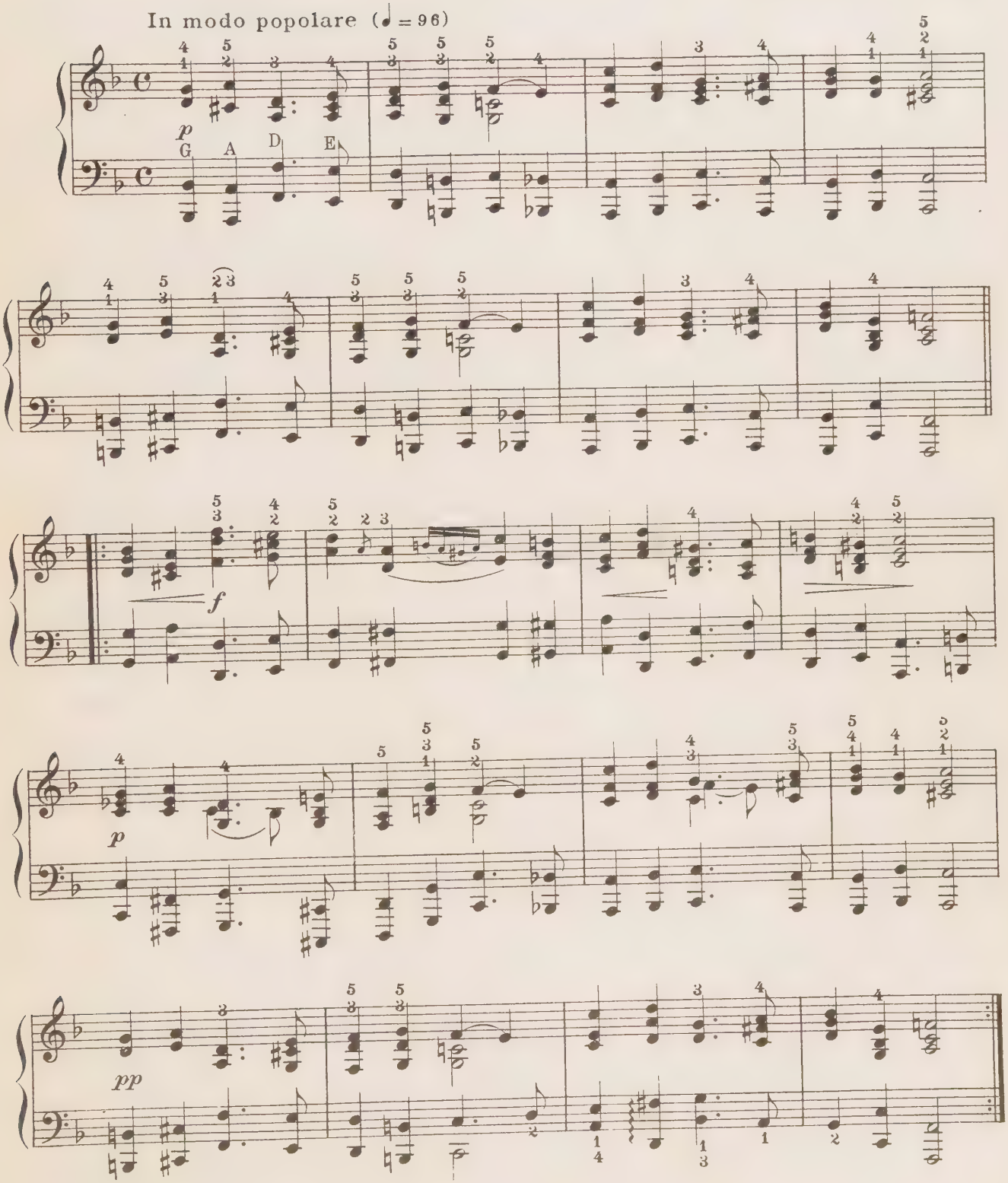
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Norse Song

Greeting to G*

SCHUMANN, Op. 68, No. 14

In modo popolare (♩ = 96)



* *Niels W. Gade— Copenhagen*

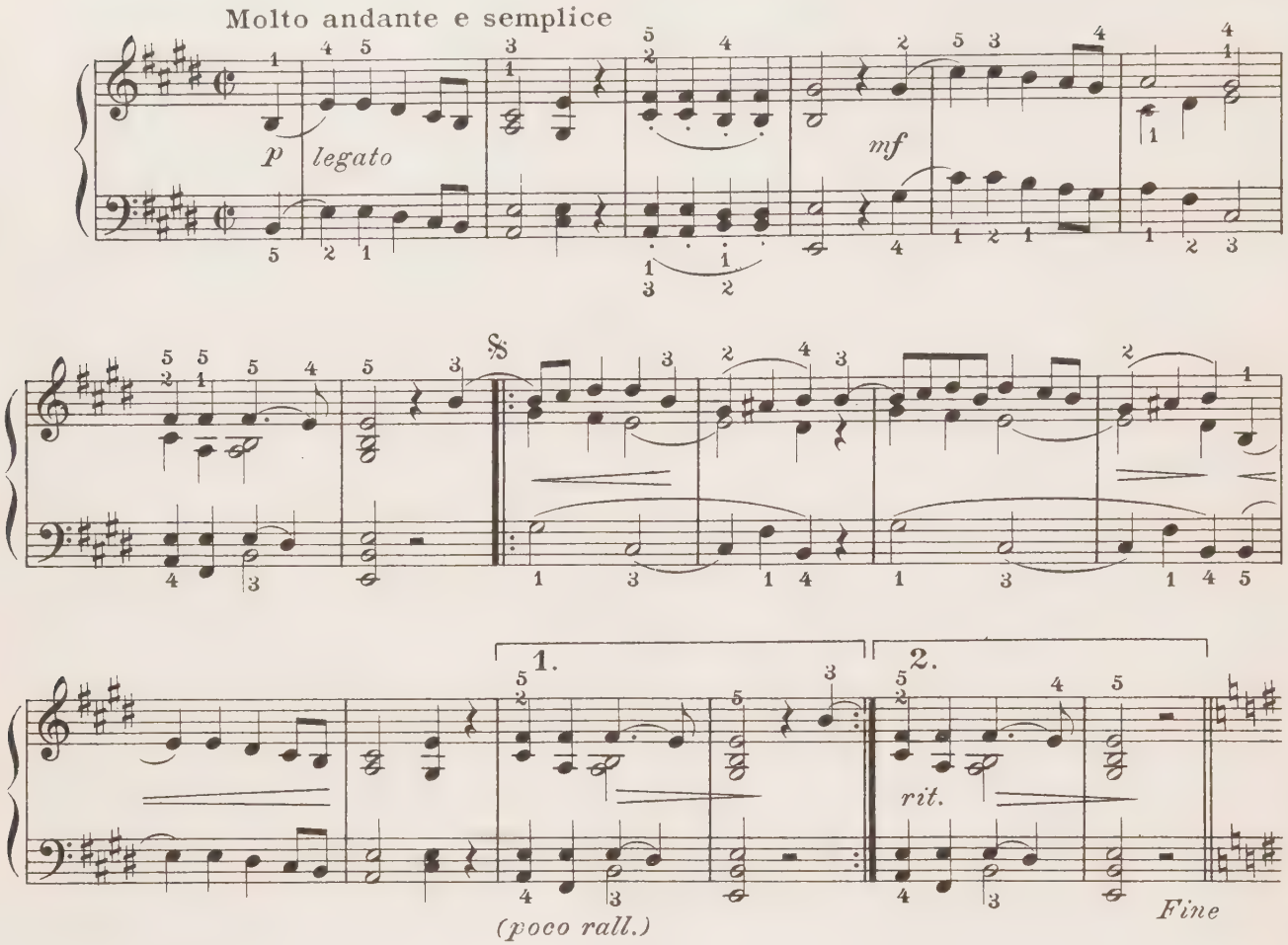
Wächterlied
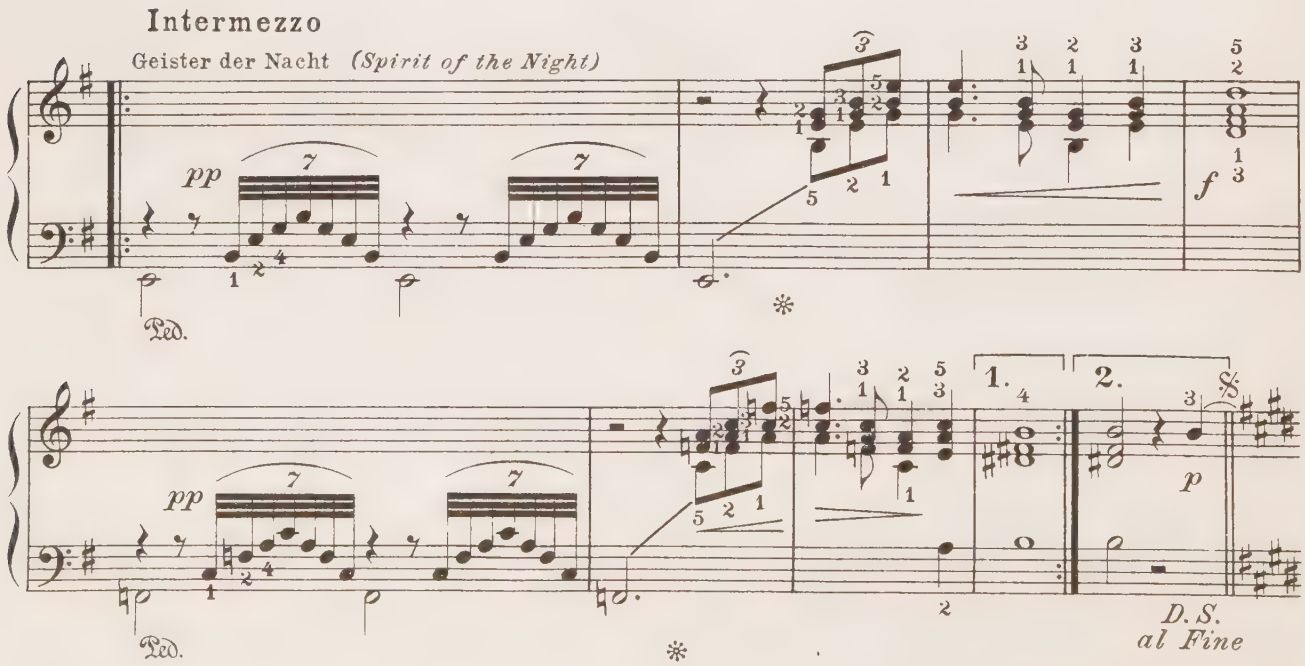
(Watchman's Song)

Edited by
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Inspired by a performance of Shakespeare's Macbeth

GRIEG. Op. 12, No 3



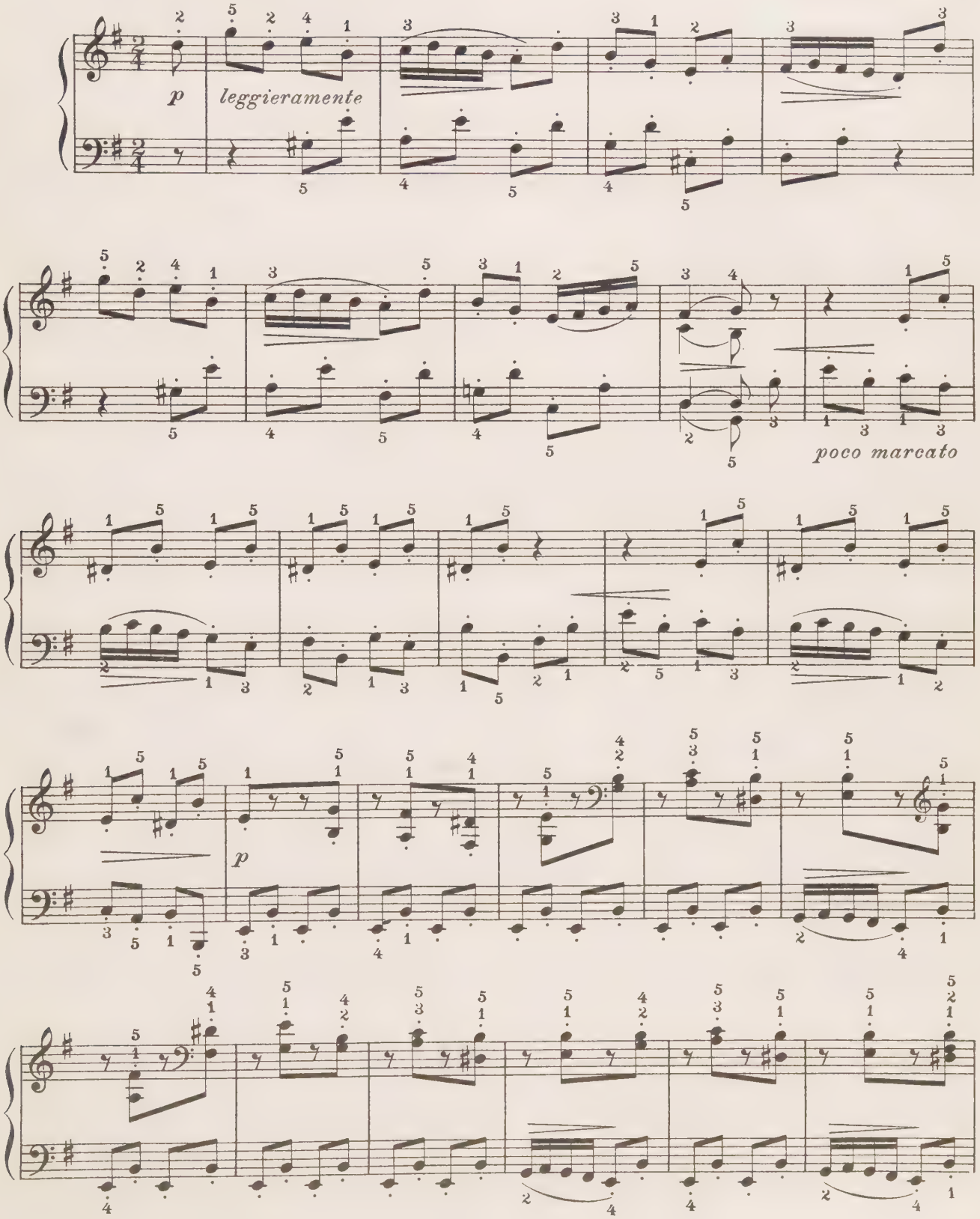


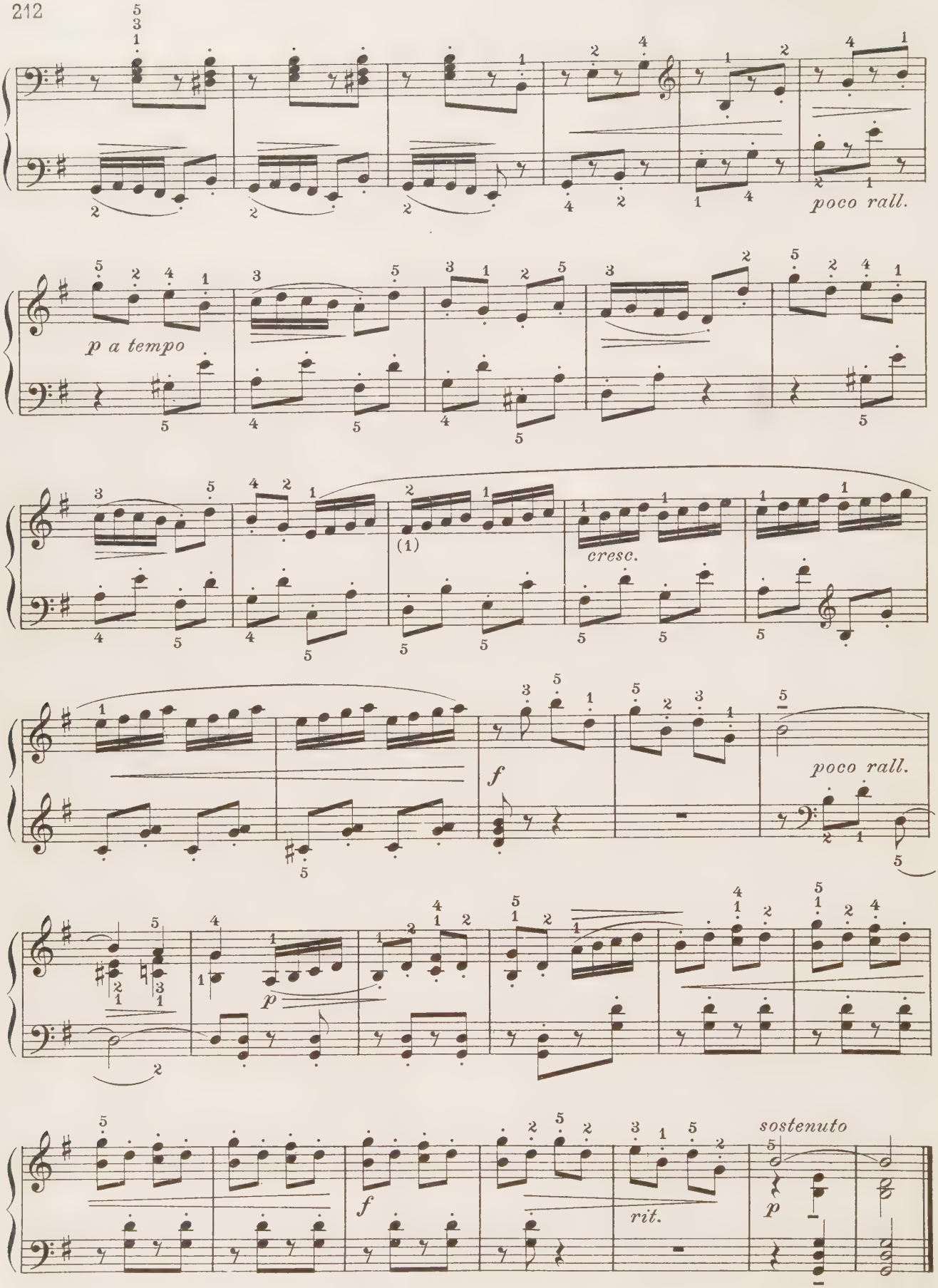
Coquetry

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HUGO REINHOLD. Op. 56, № 3

Vivacemente
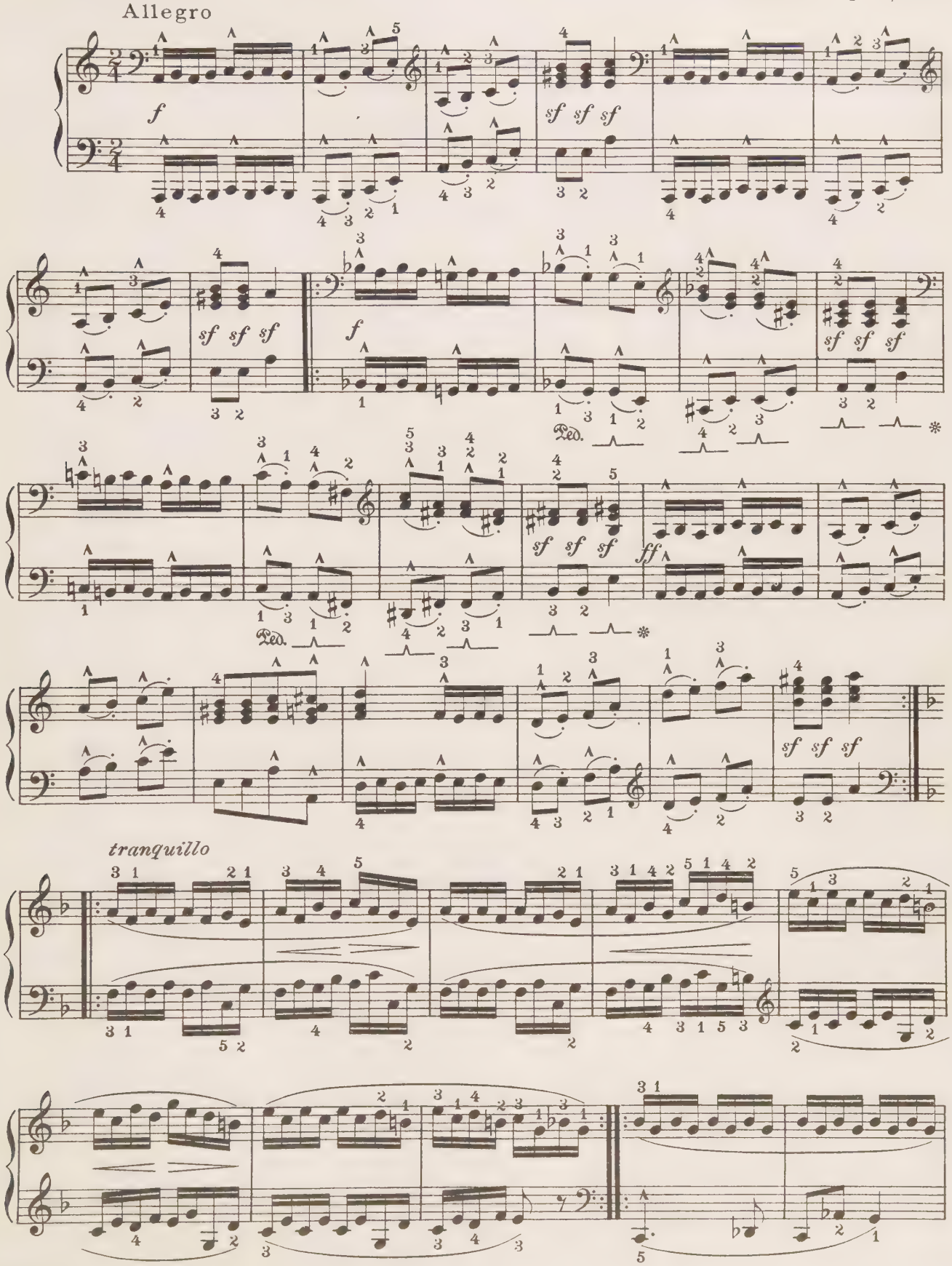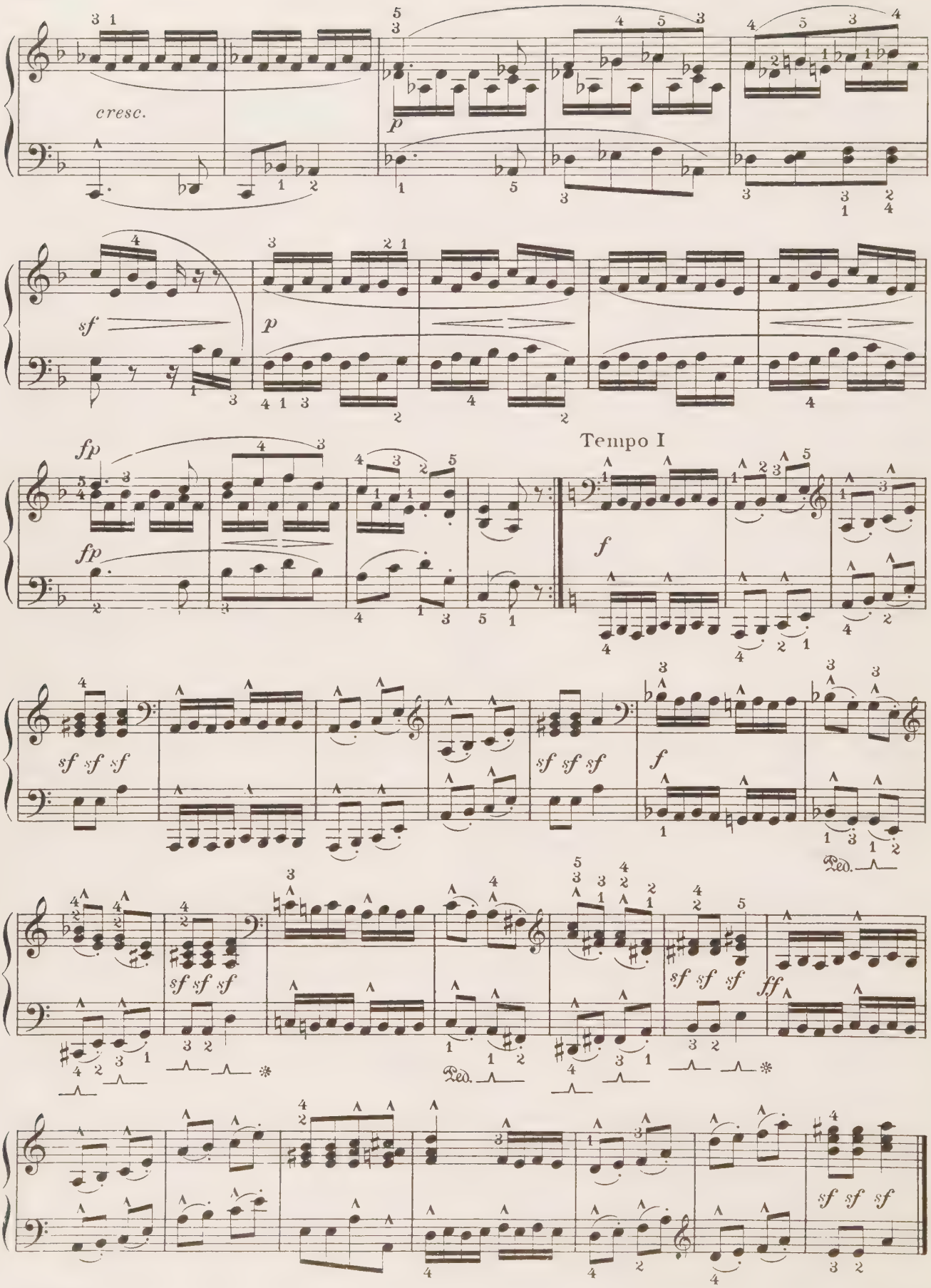



poco rall.
p a tempo
(1)
cresc.
f
poco rall.
p
f
rit.
sostenuto
p

Knight Rupert

Edited by
CHARLES DENNÉE

SCHUMANN. Op. 68, No 12




cresc.
p
sf
p
fp
fp
Tempo I
f
sf sf sf
sf sf sf
f
Ped.
sf sf sf
ff
Ped.
sf sf sf
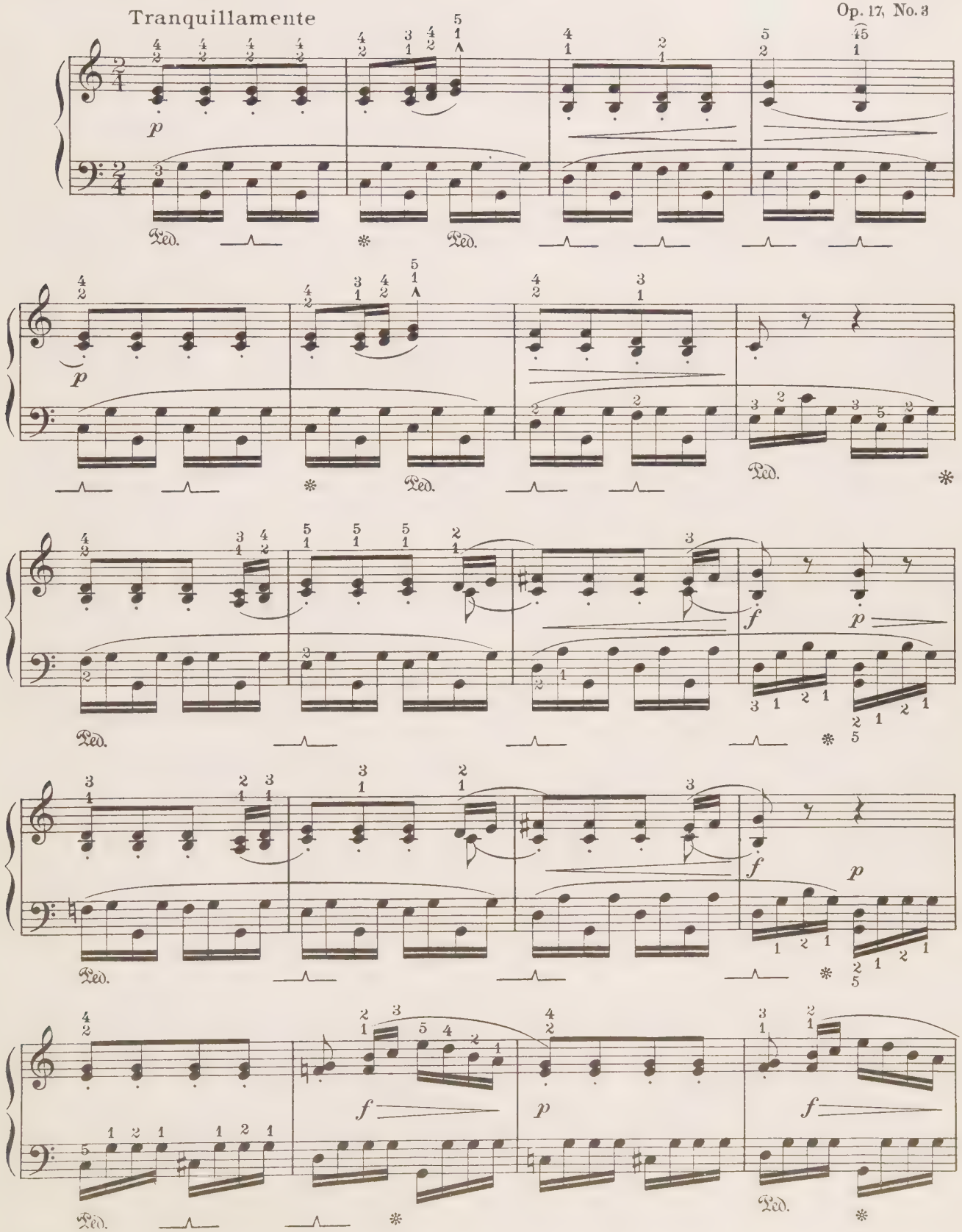
The Mill

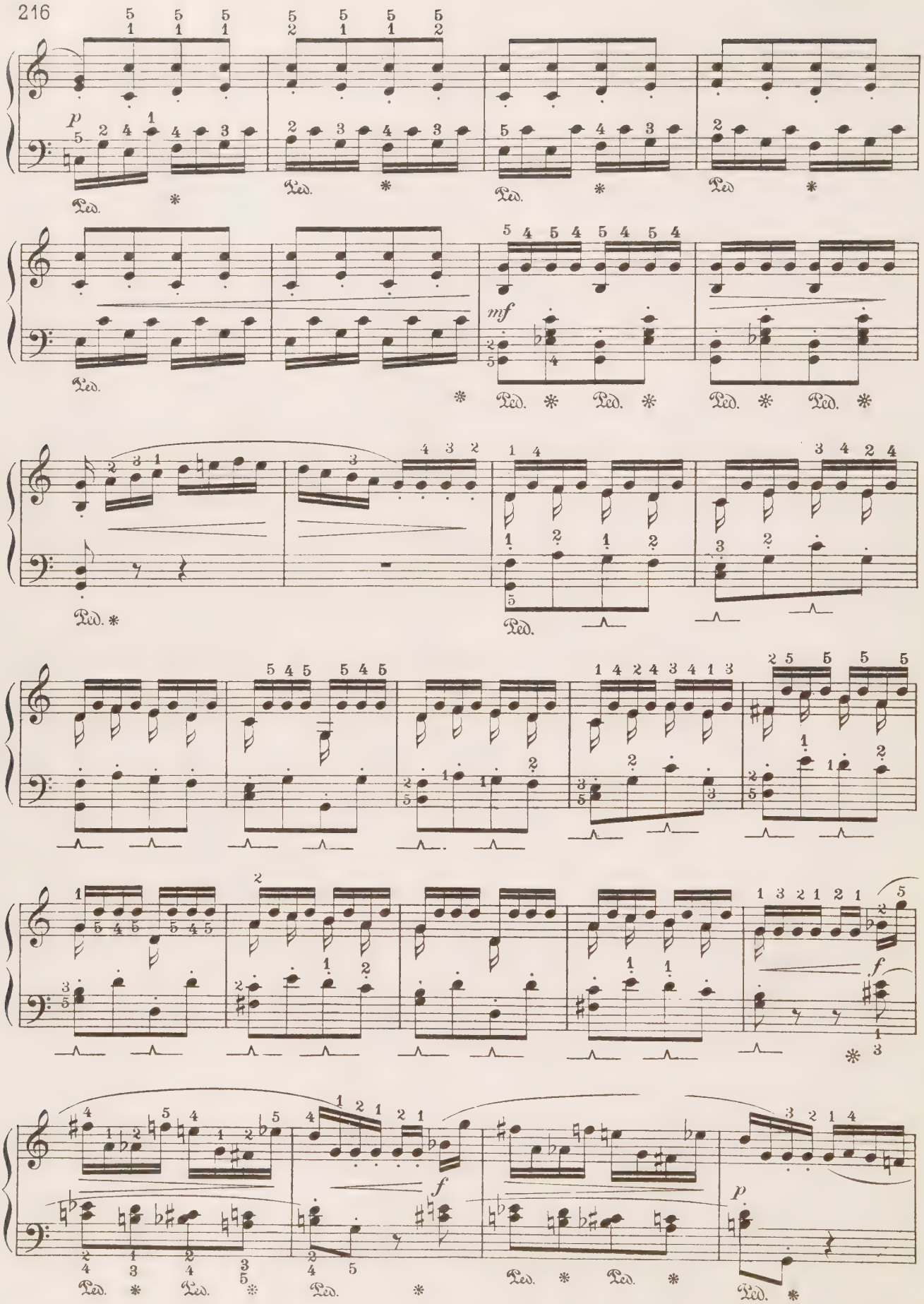
Die Mühle
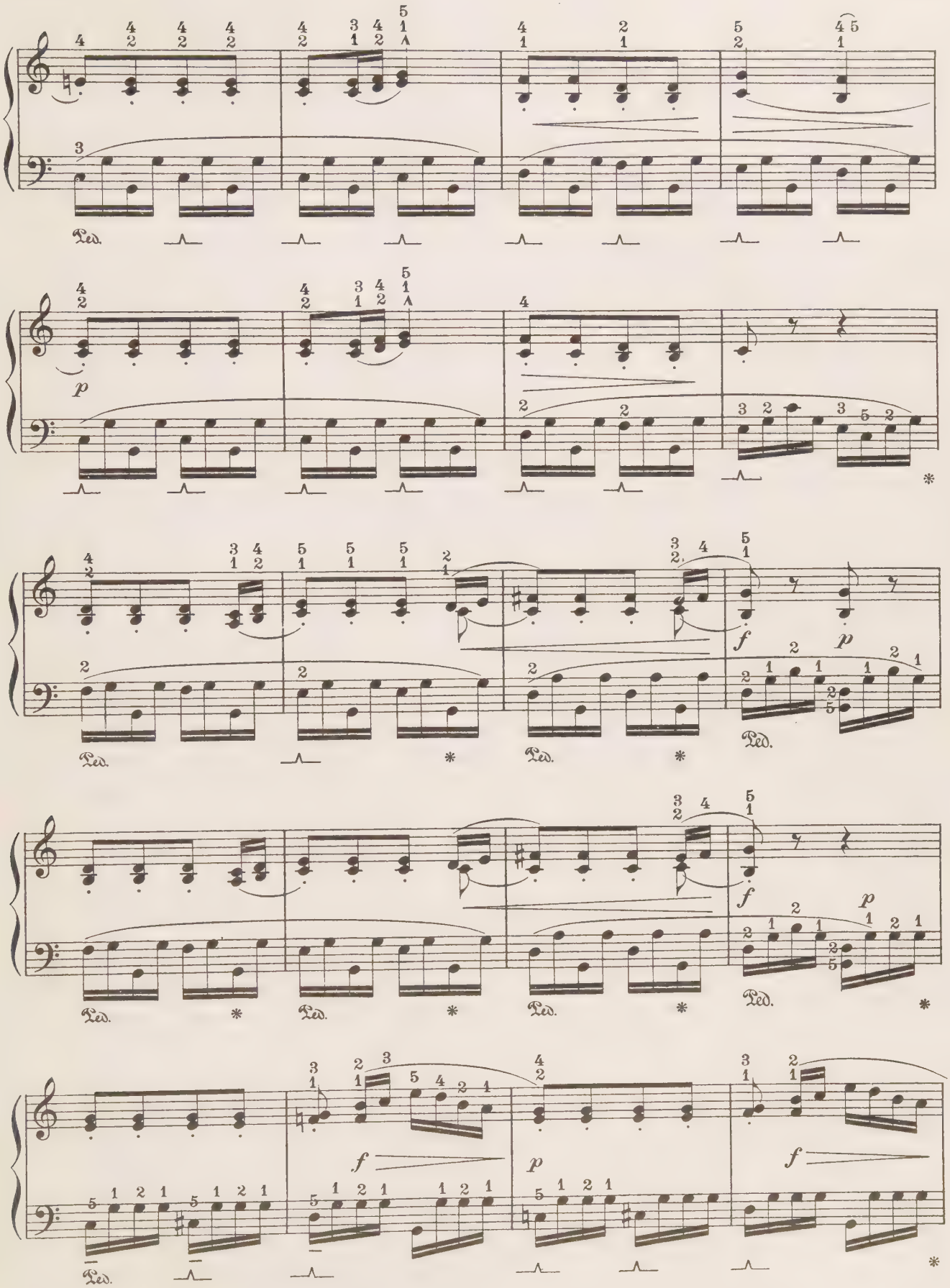
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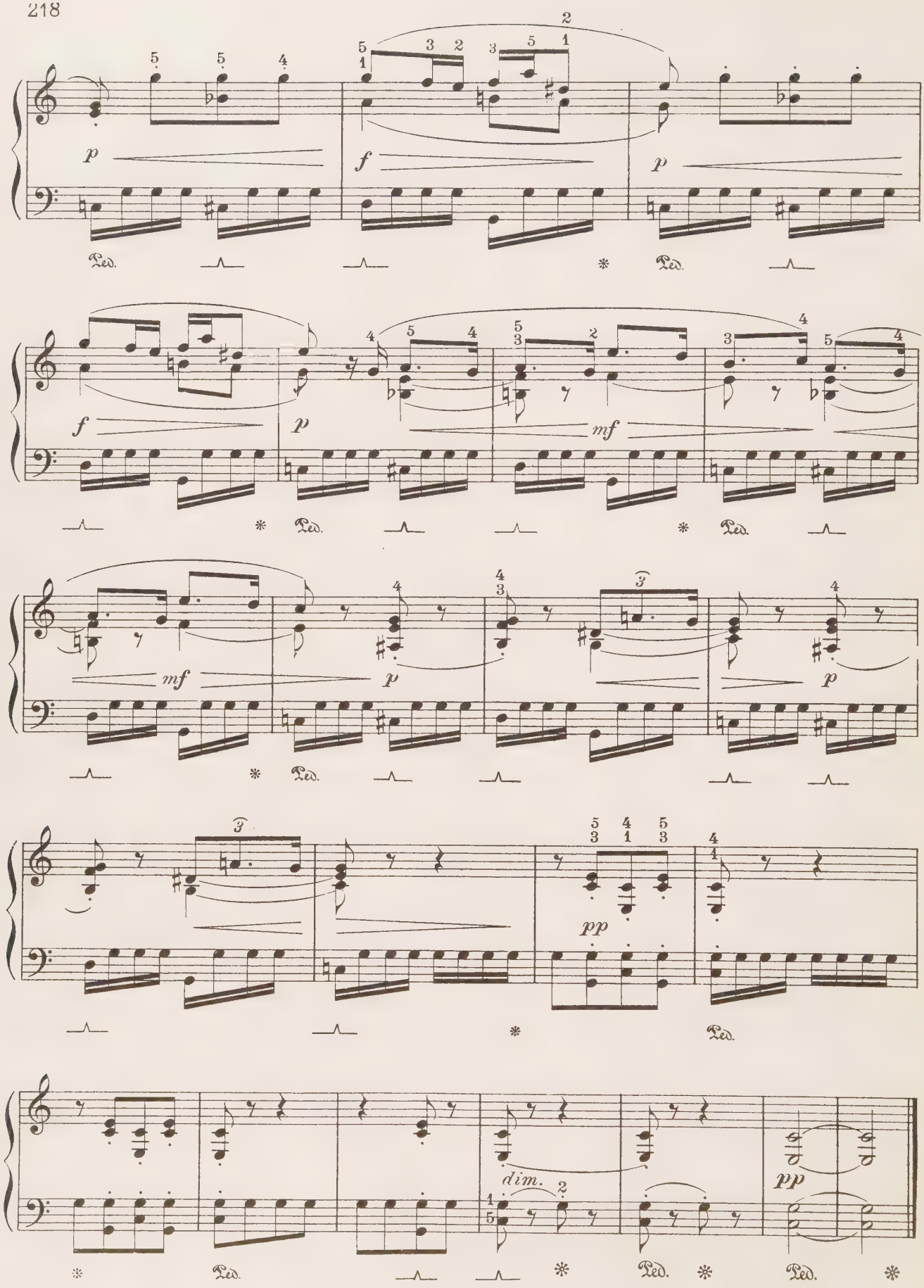
ADOLF JENSEN
Op. 17, No. 3

Tranquillamente




p
Ped.
mf
f
p


Ped.
p
f
p
f
p
f
Ped.
*


p
f
p
Ped.
f
p
mf
mf
p
p
pp
dim.
pp
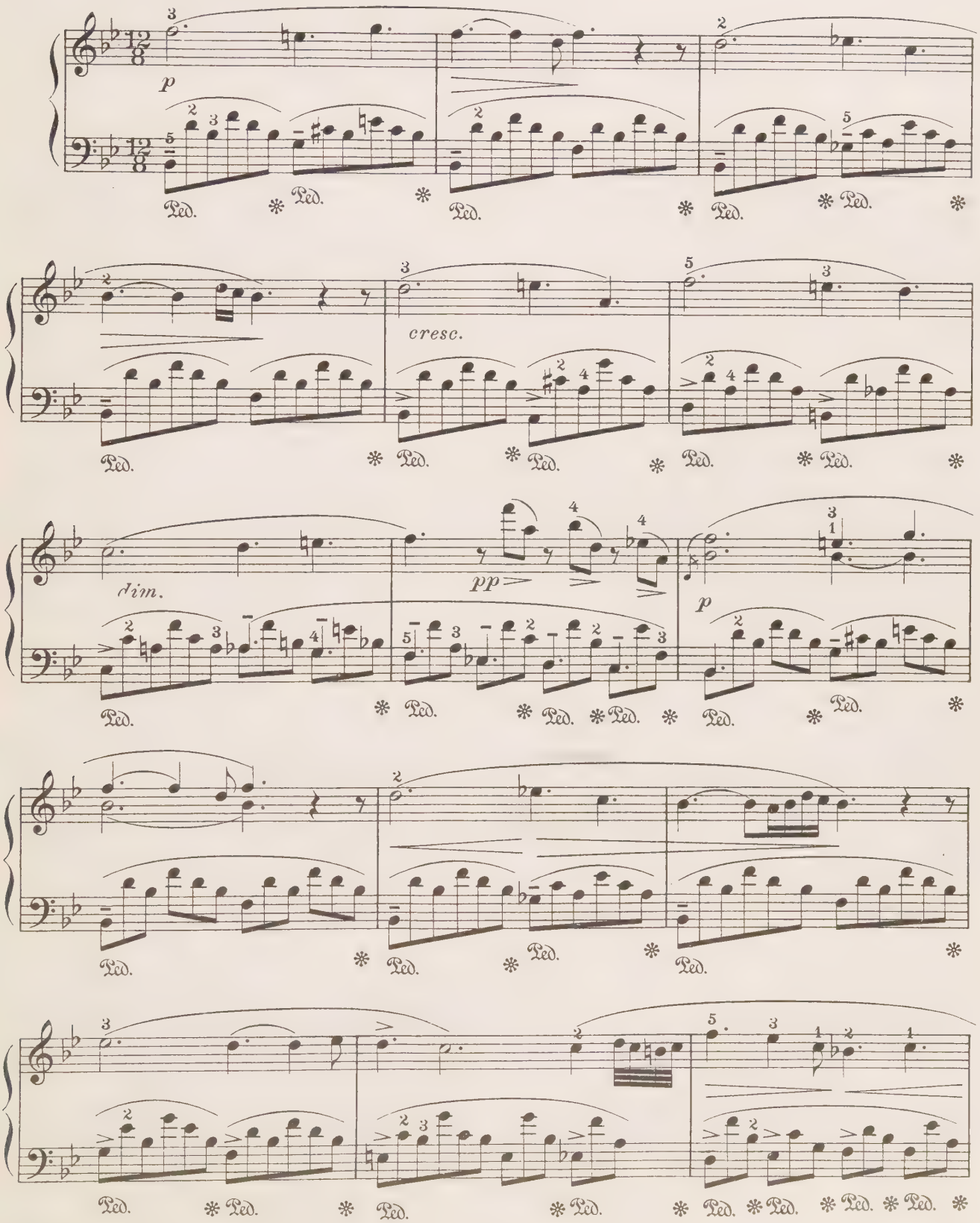
Nocturne

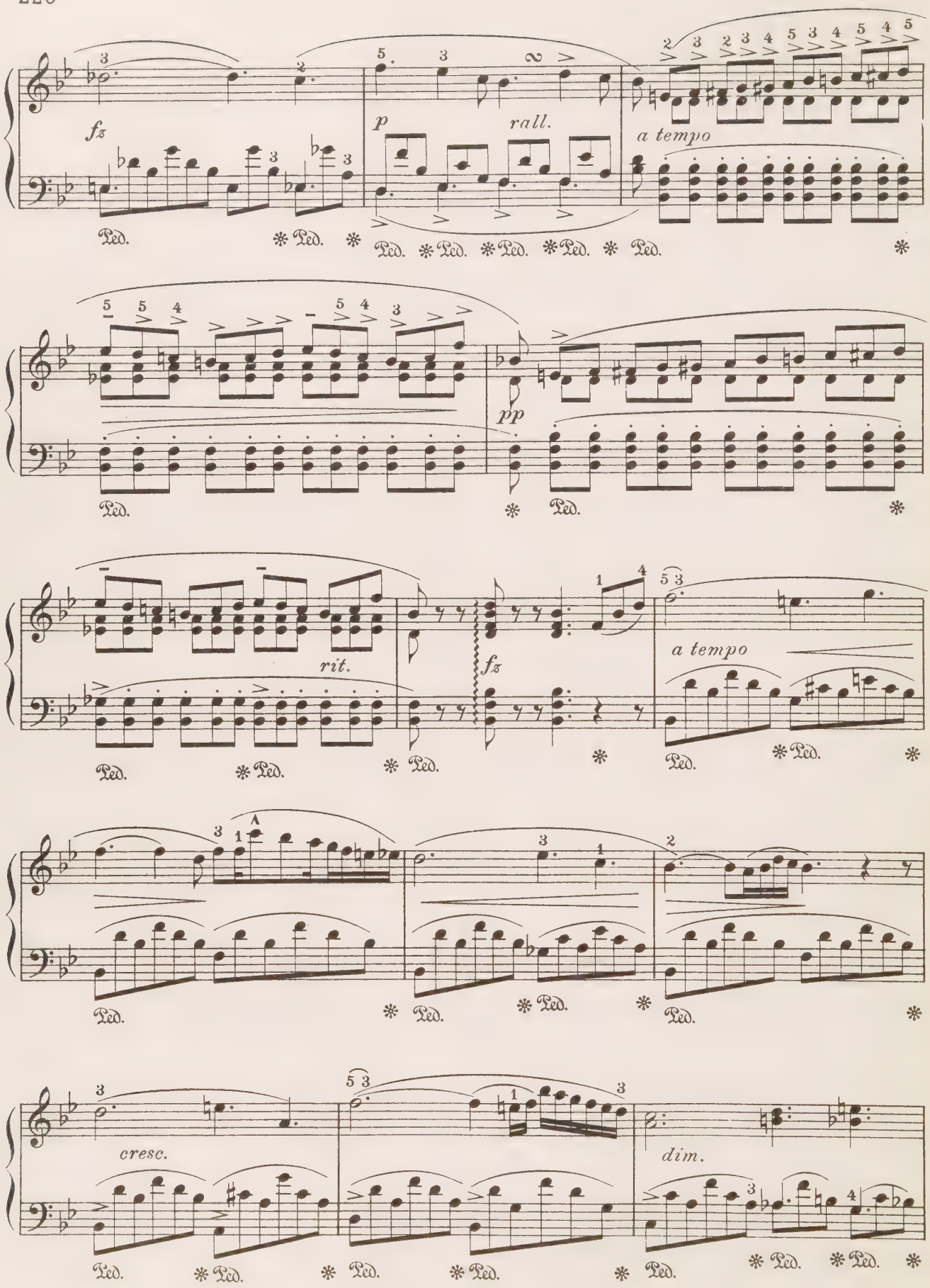
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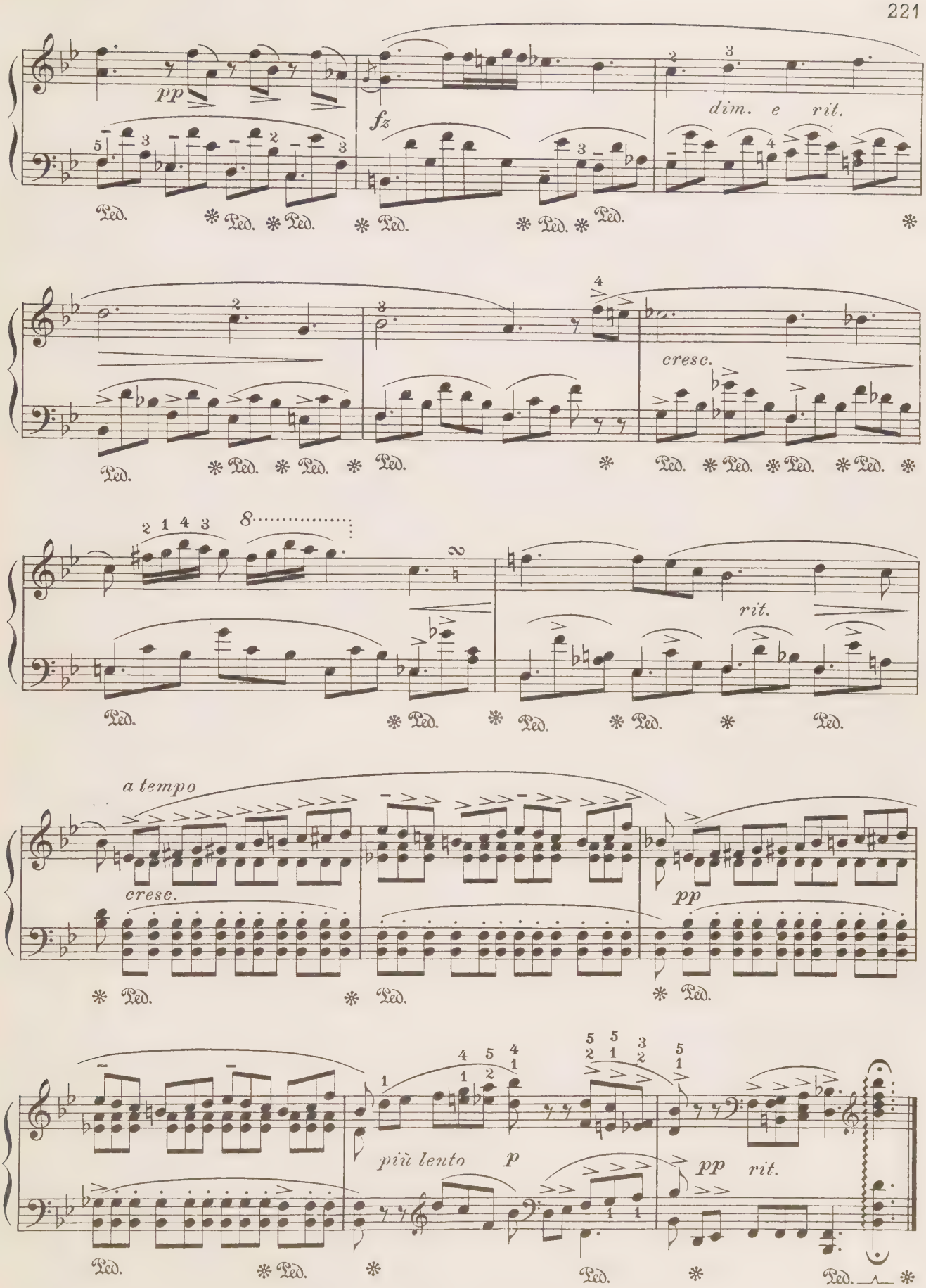
Nº V, B-FLAT MAJOR

JOHN FIELD

Andante cantabile




fz
p
rall.
a tempo
pp
rit.
fz
a tempo
cresc.
dim.
Ped.
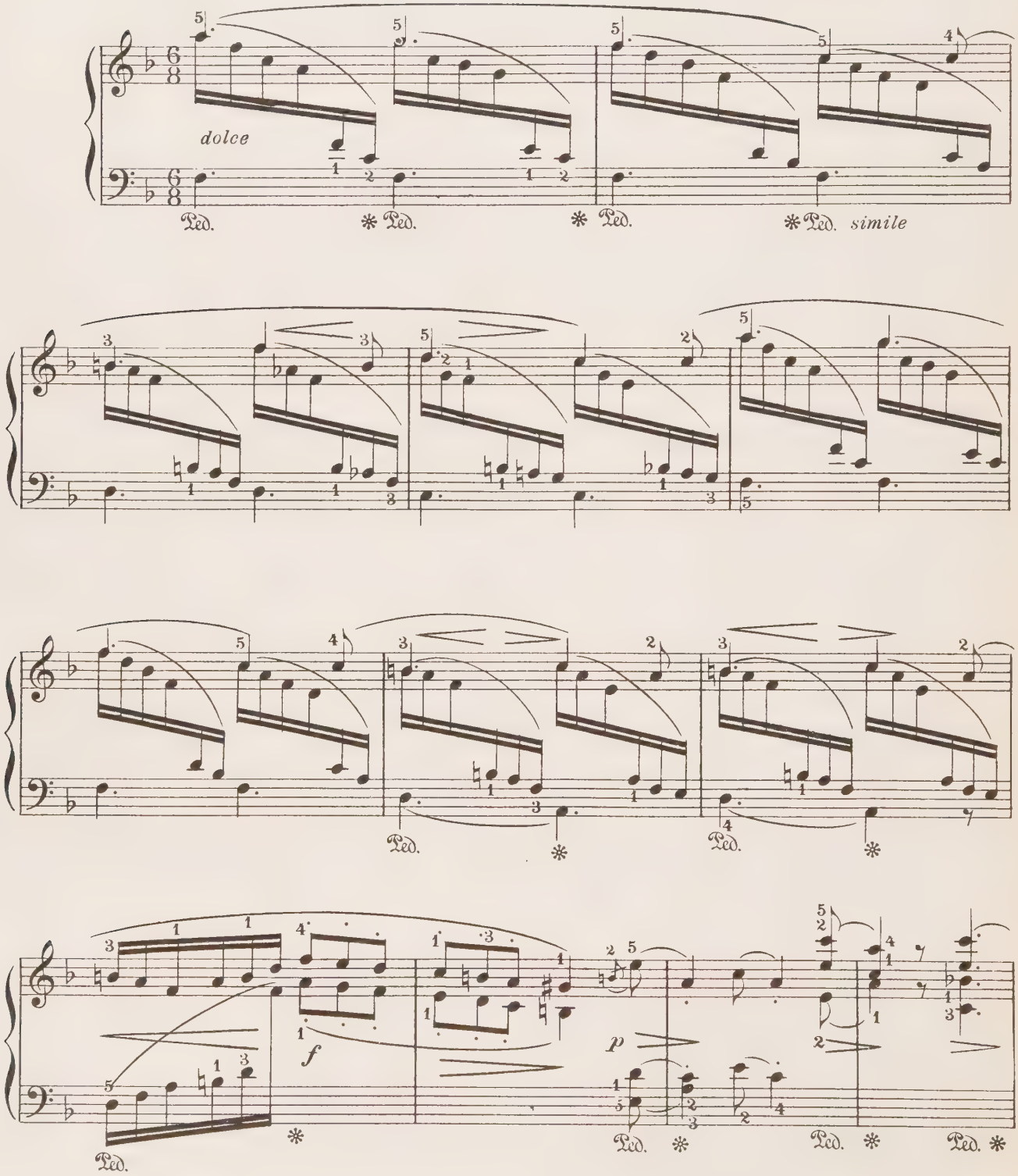

pp
fz
dim. e rit.
cresc.
rit.
a tempo
cresc.
pp
più lento
p
pp
rit.
Ped.

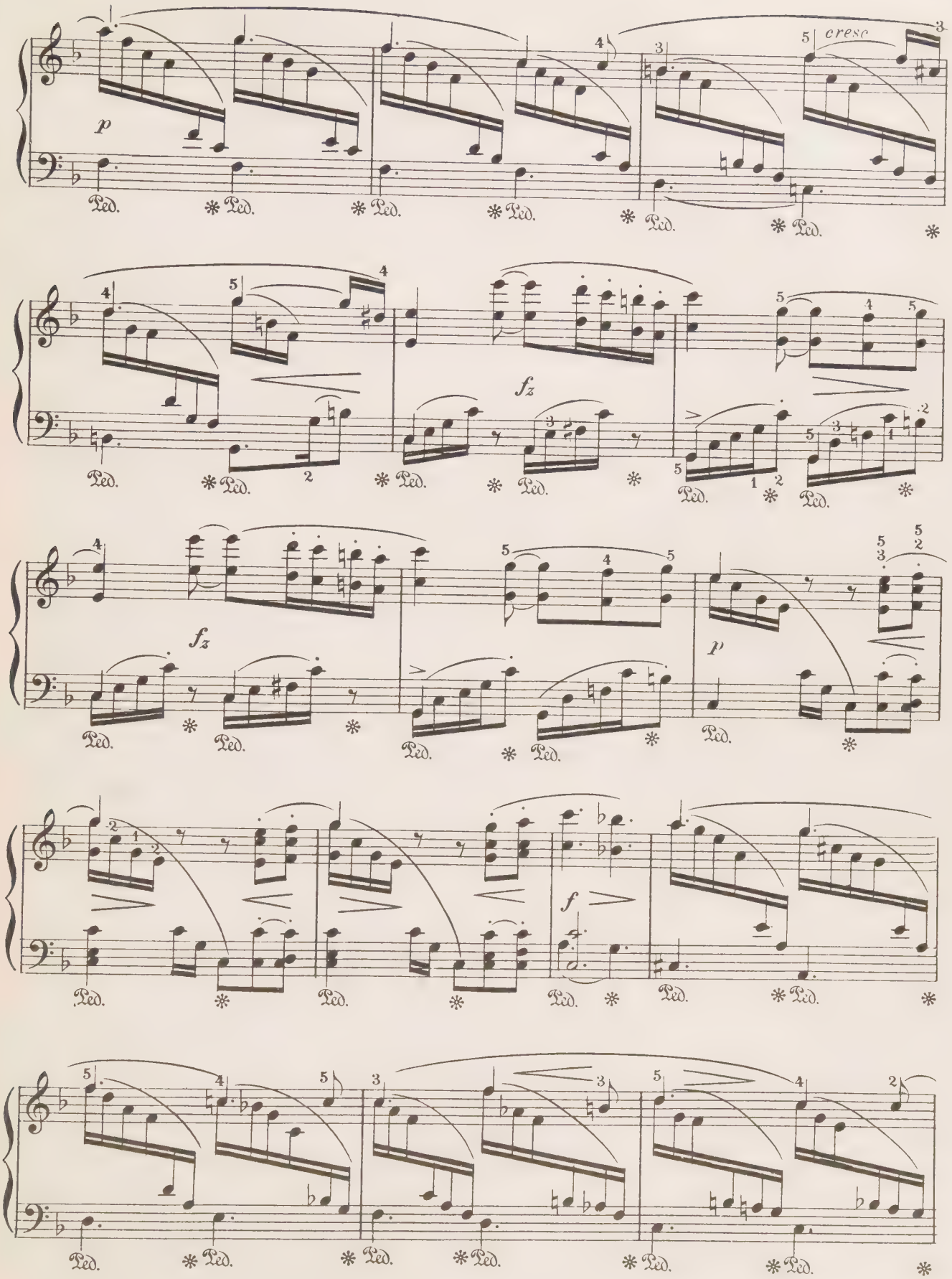
Barcarole

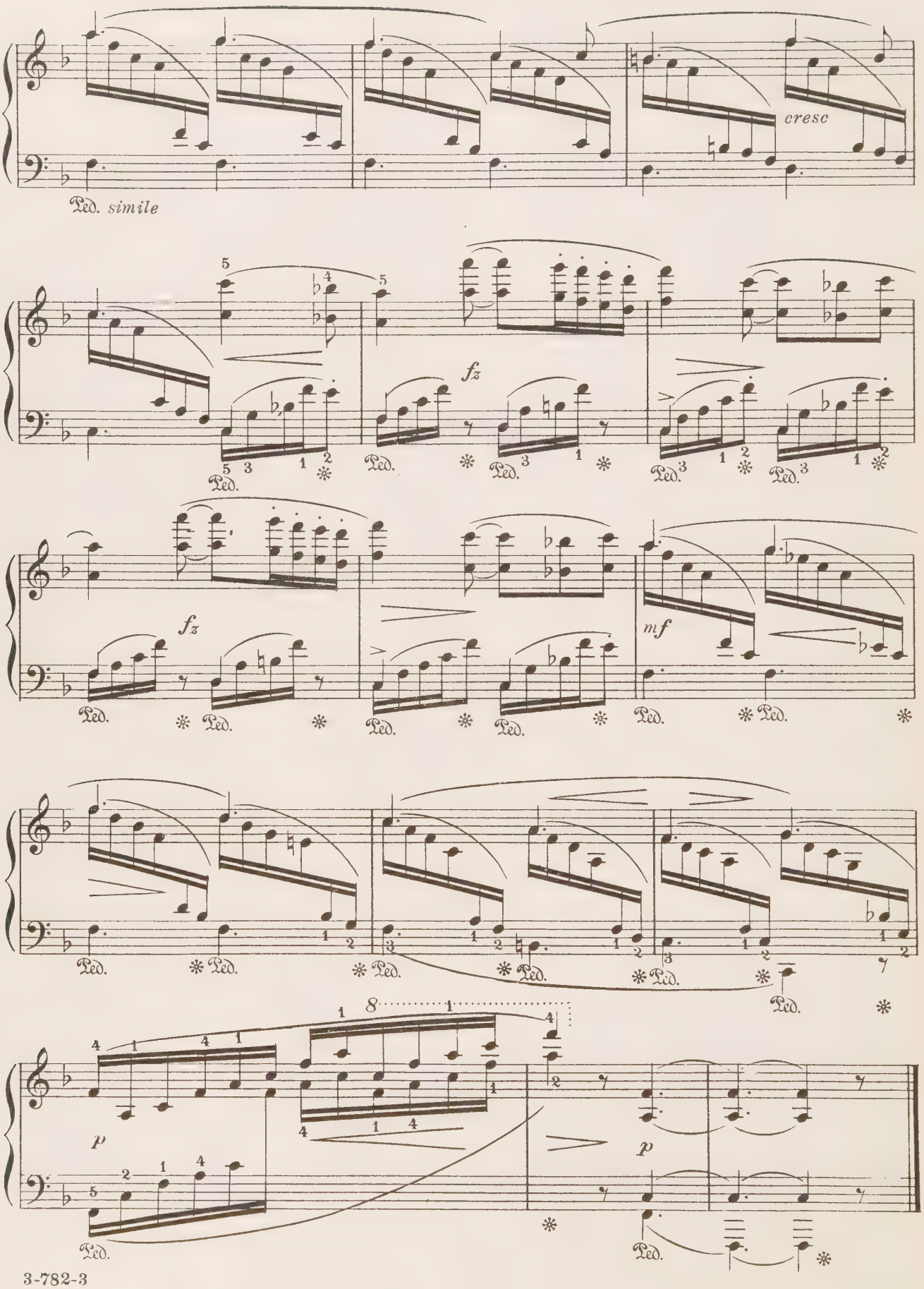
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NEILS GADE, Op. 19

Allegro moderato




p
cresc
fz
fz
p
f
Ped.
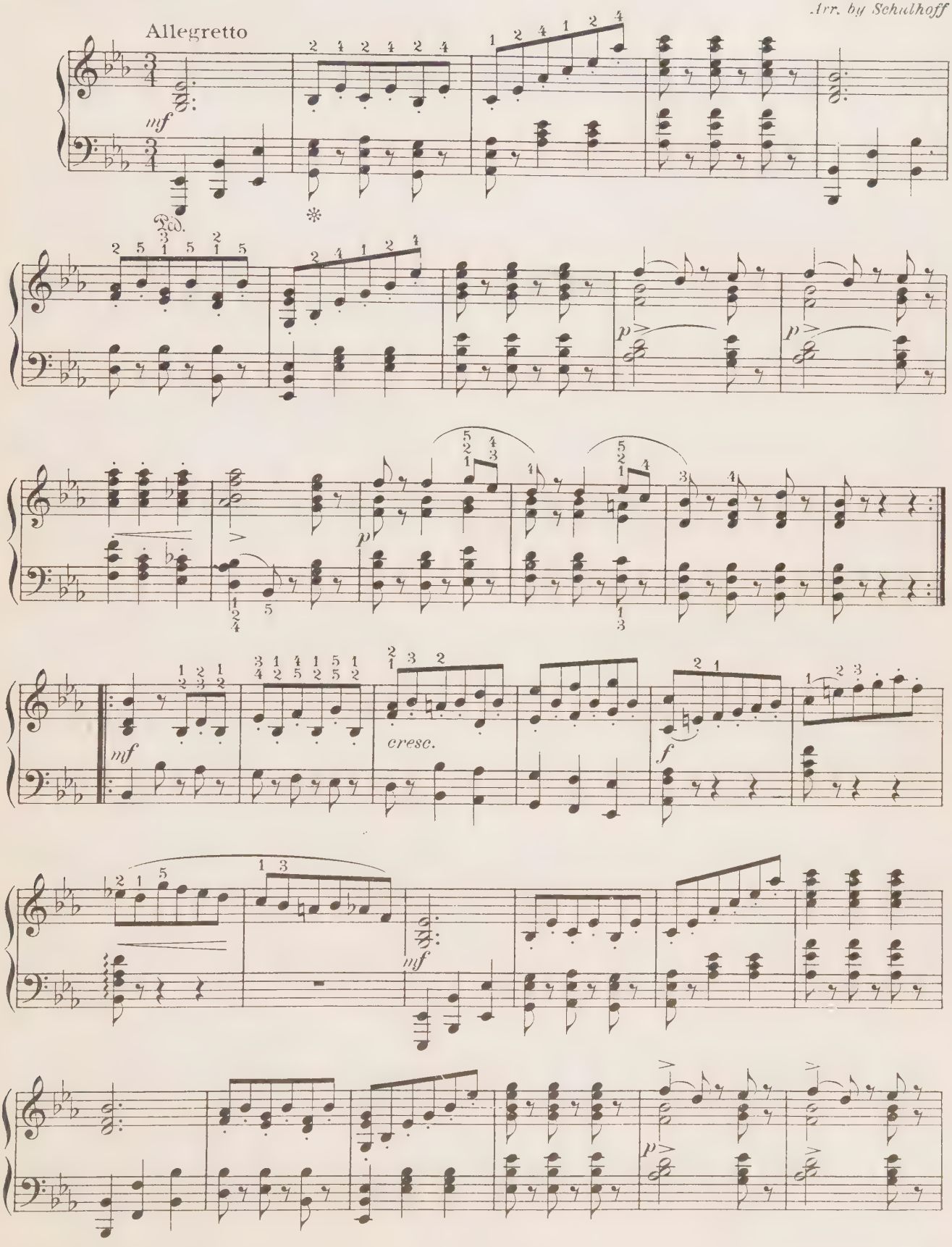

cresc
Ped. simile
fz
fz
mf
p
p
Ped.

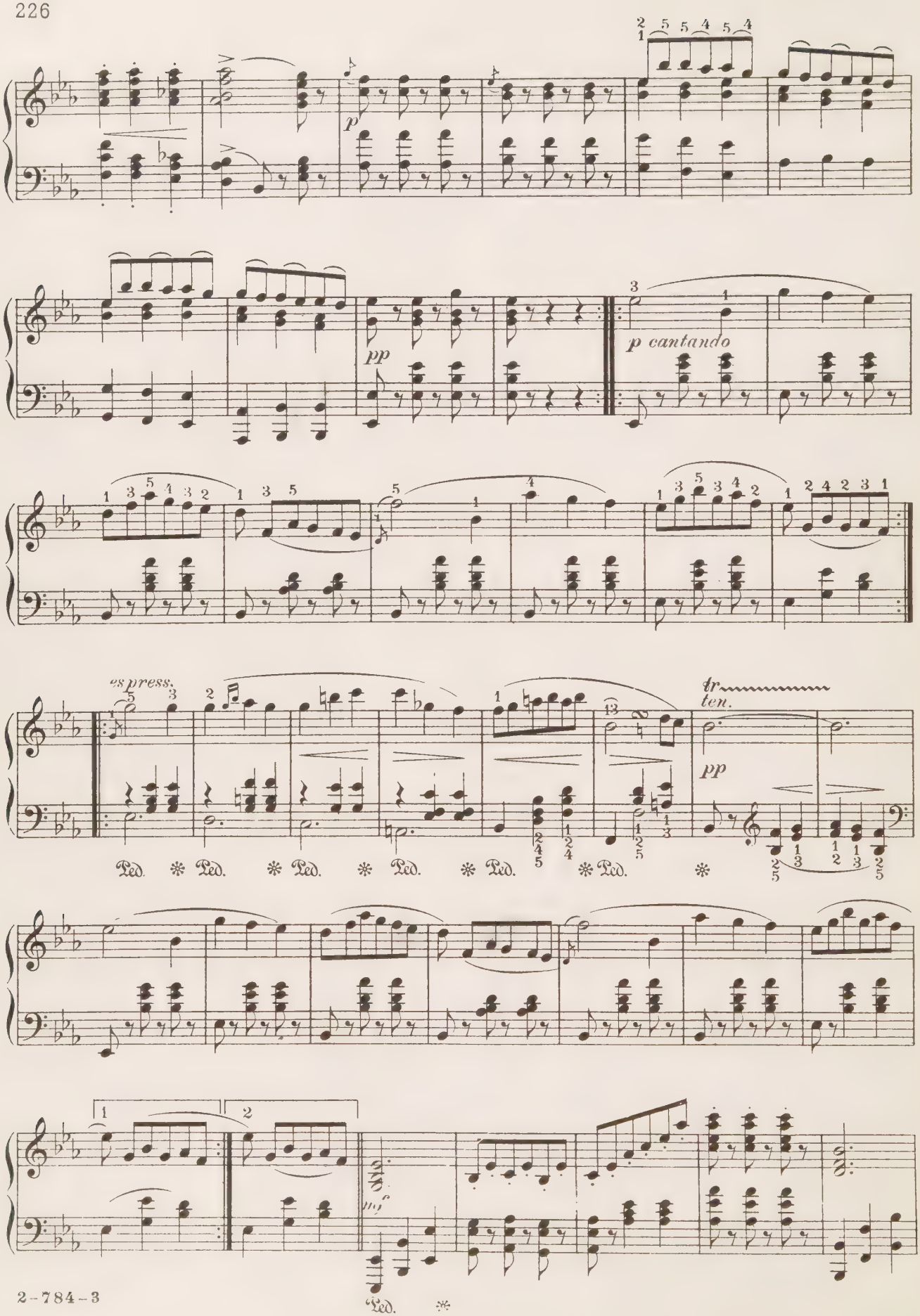
Minuetto

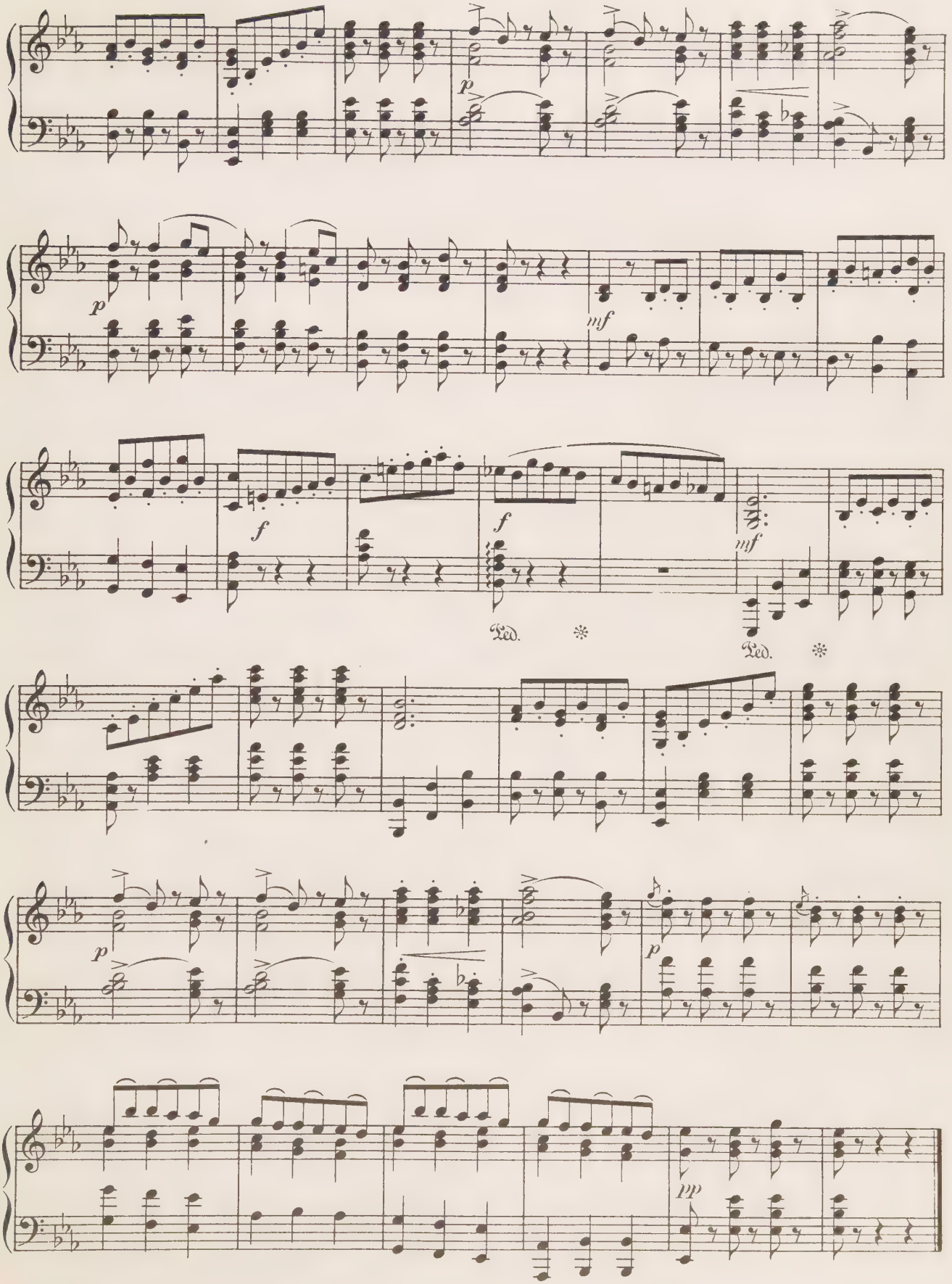
E - FLAT

Edited by
CHARLES DENNÉE

MOZART
Arr. by Schulhoff



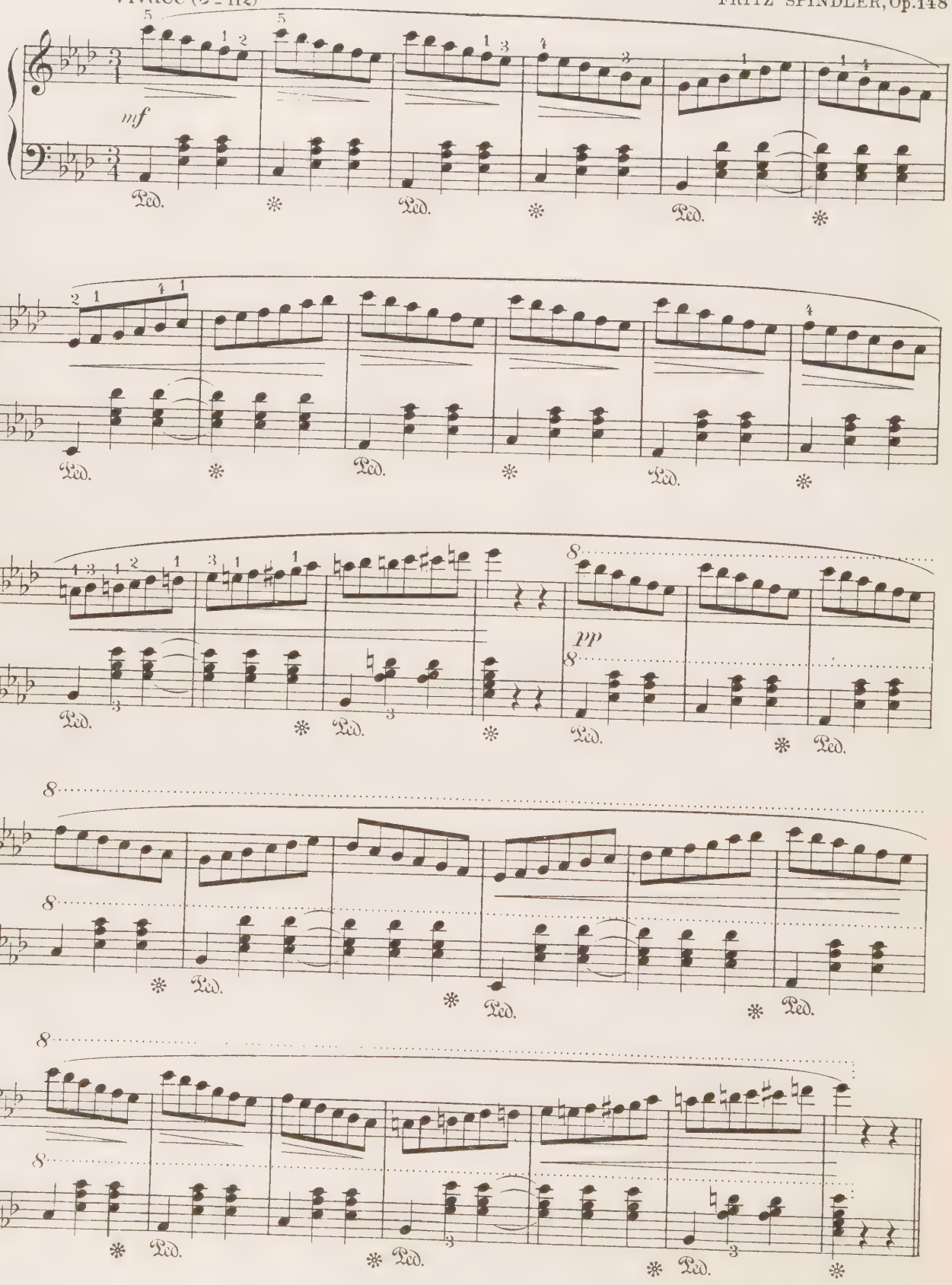

p
pp
p cantando
espress.
tr
ten.
pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
Ped. *
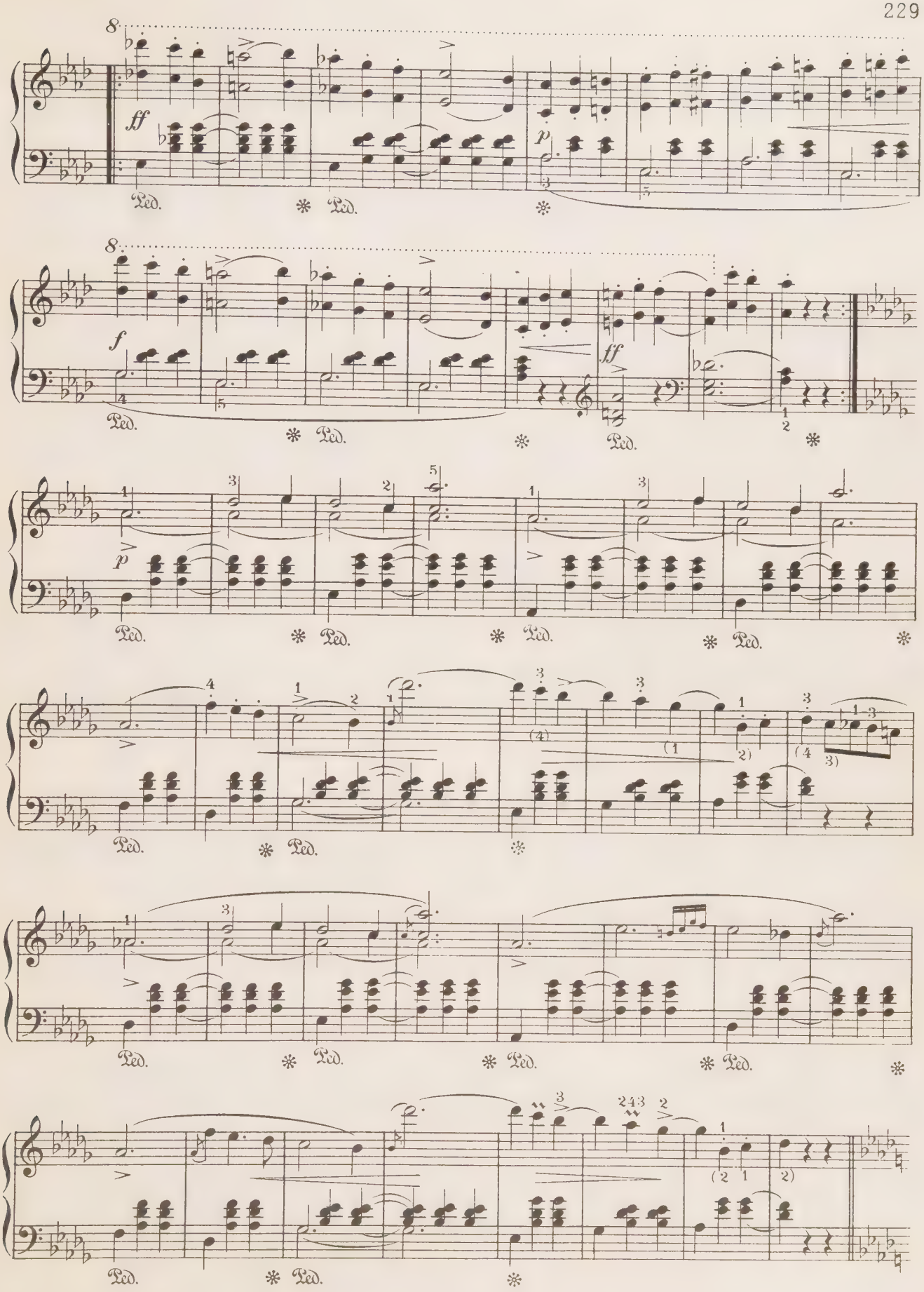

p
p
mf
f
f
mf
Ped.
Ped.
p
p
pp

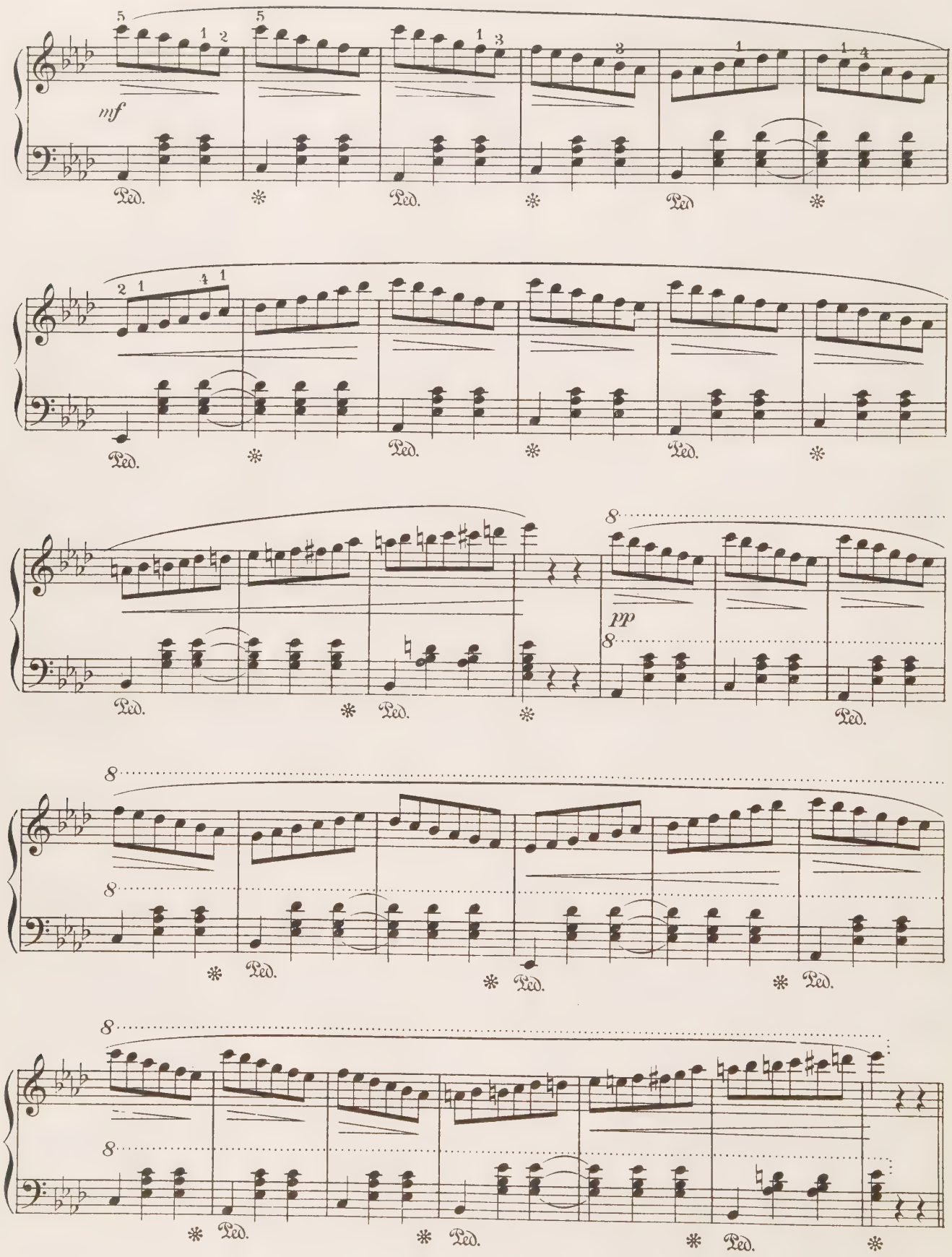
Valse Aerienne

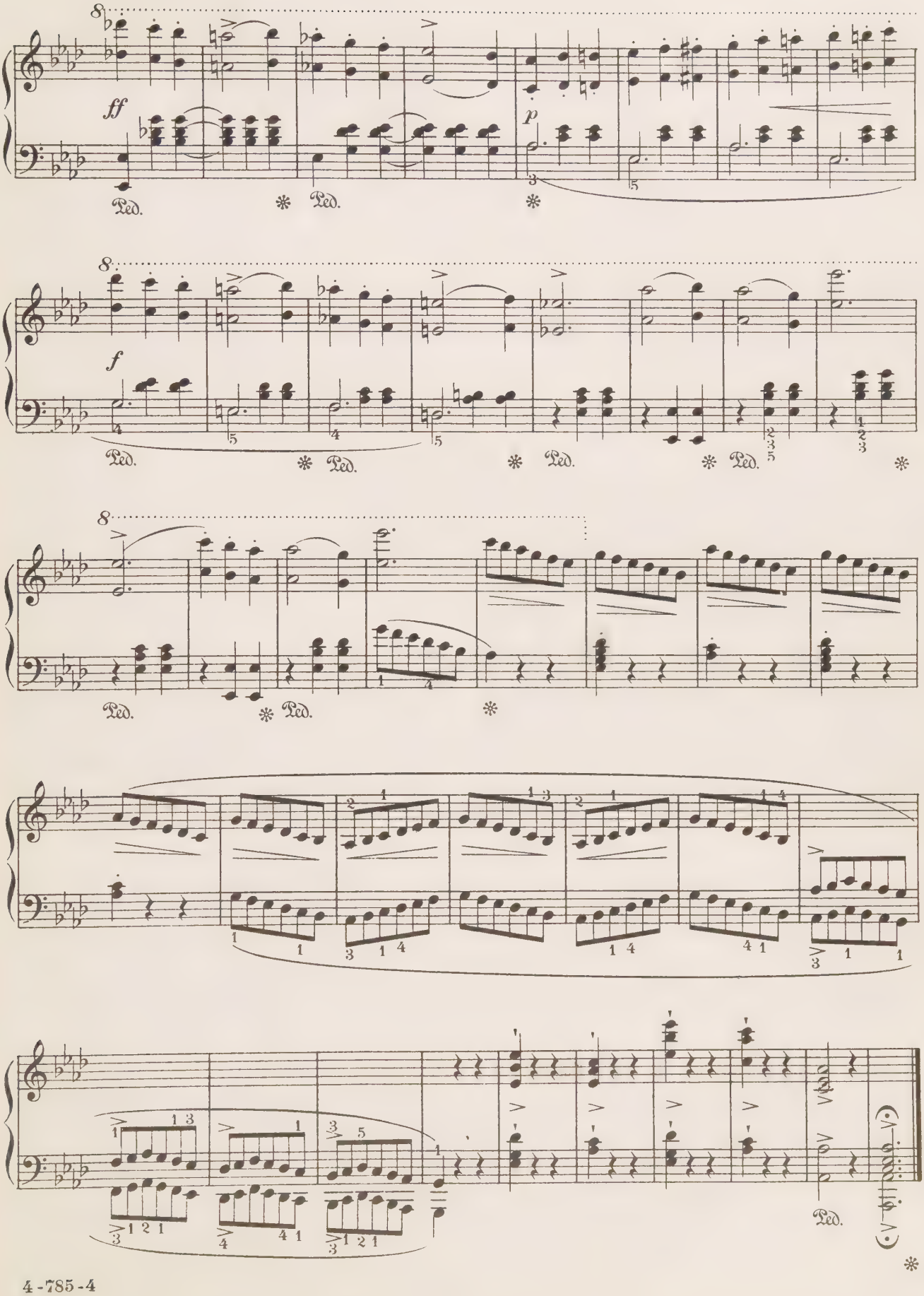
Vivace (♩ = 112)

FRITZ SPINDLER, Op. 148




8
ff
p
Ped.
8
f
ff
Ped.
p
Ped.
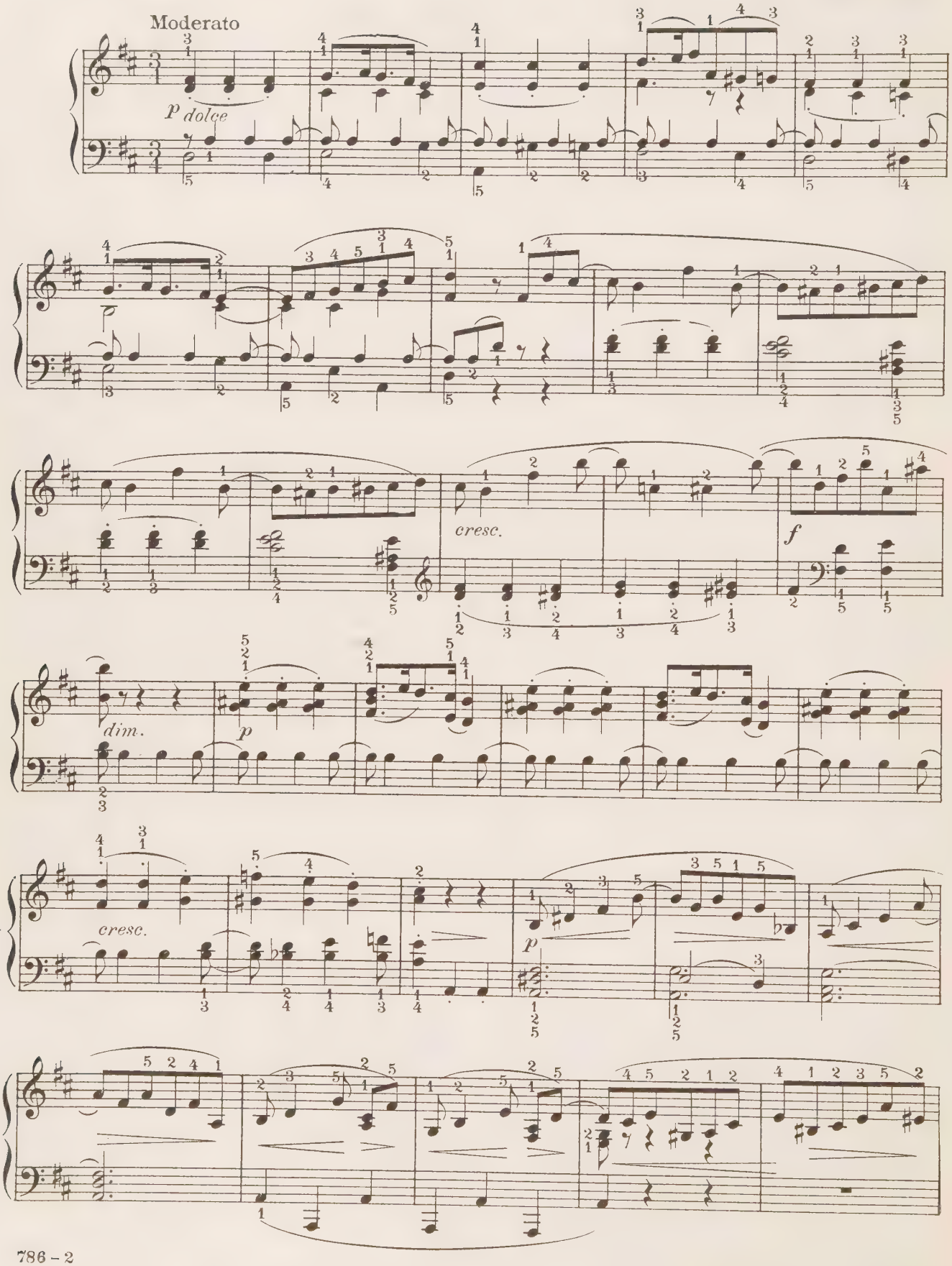

mf
pp
Ped.
8

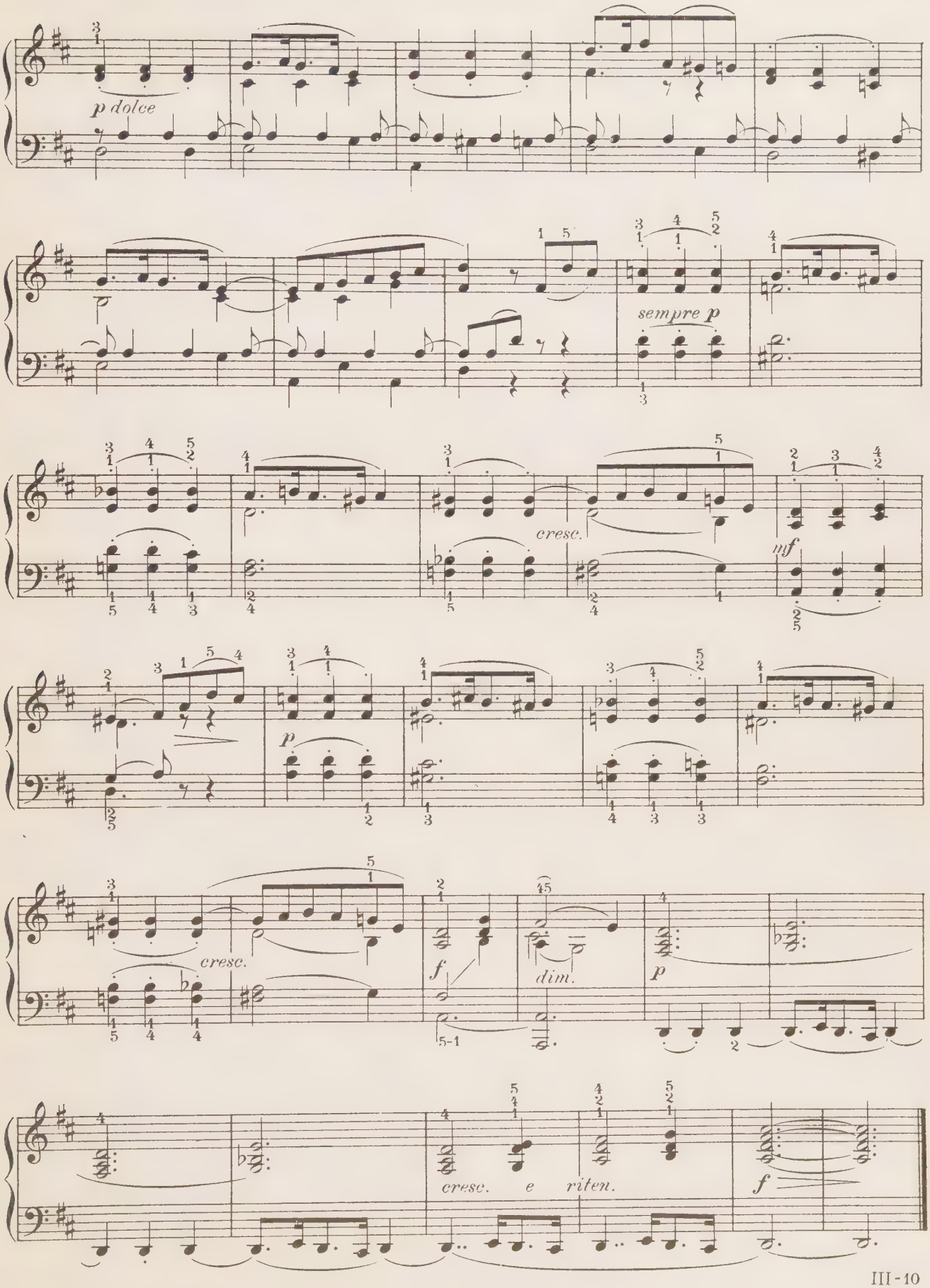

8
ff
p
Ped.
8
f
Ped.
8
Ped.
Ped.

Minuetto

Edited by
CHARLES DENNÉE

PHILIPP SCHARWENKA



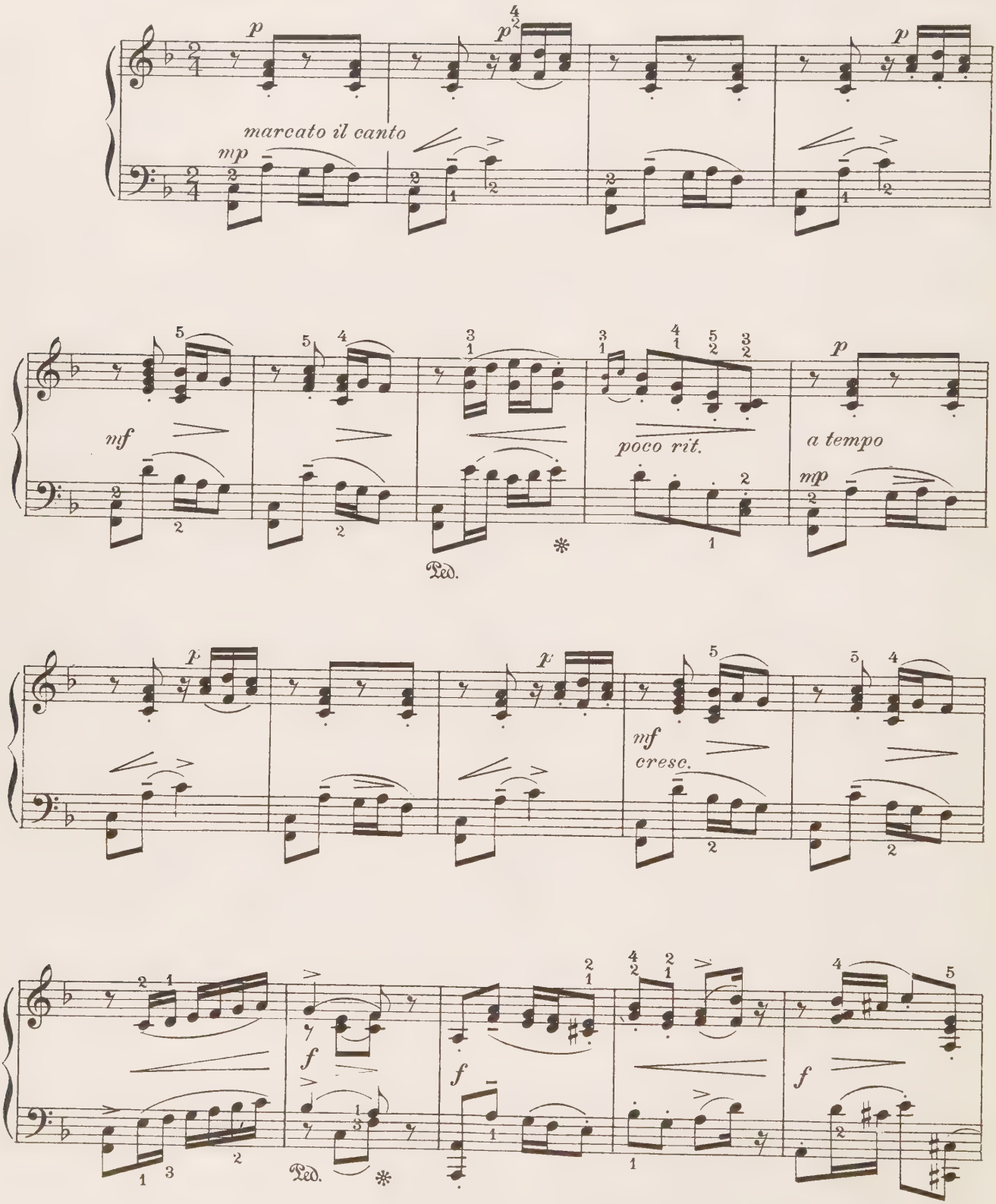

p dolce
sempre p
cresc.
mf
p
cresc.
f
dim.
p
cresc. e riten.
f
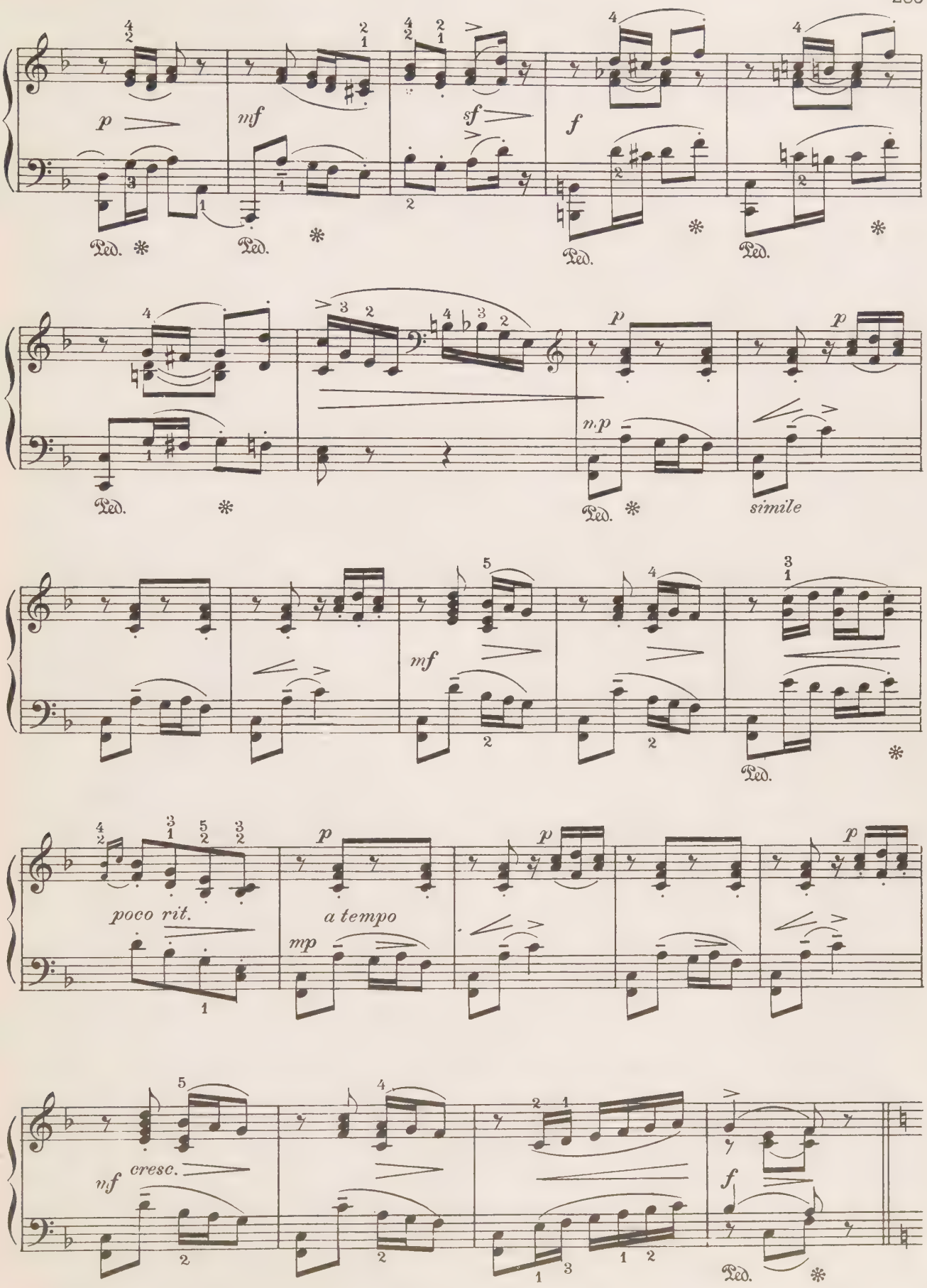
Song of the Ploughman

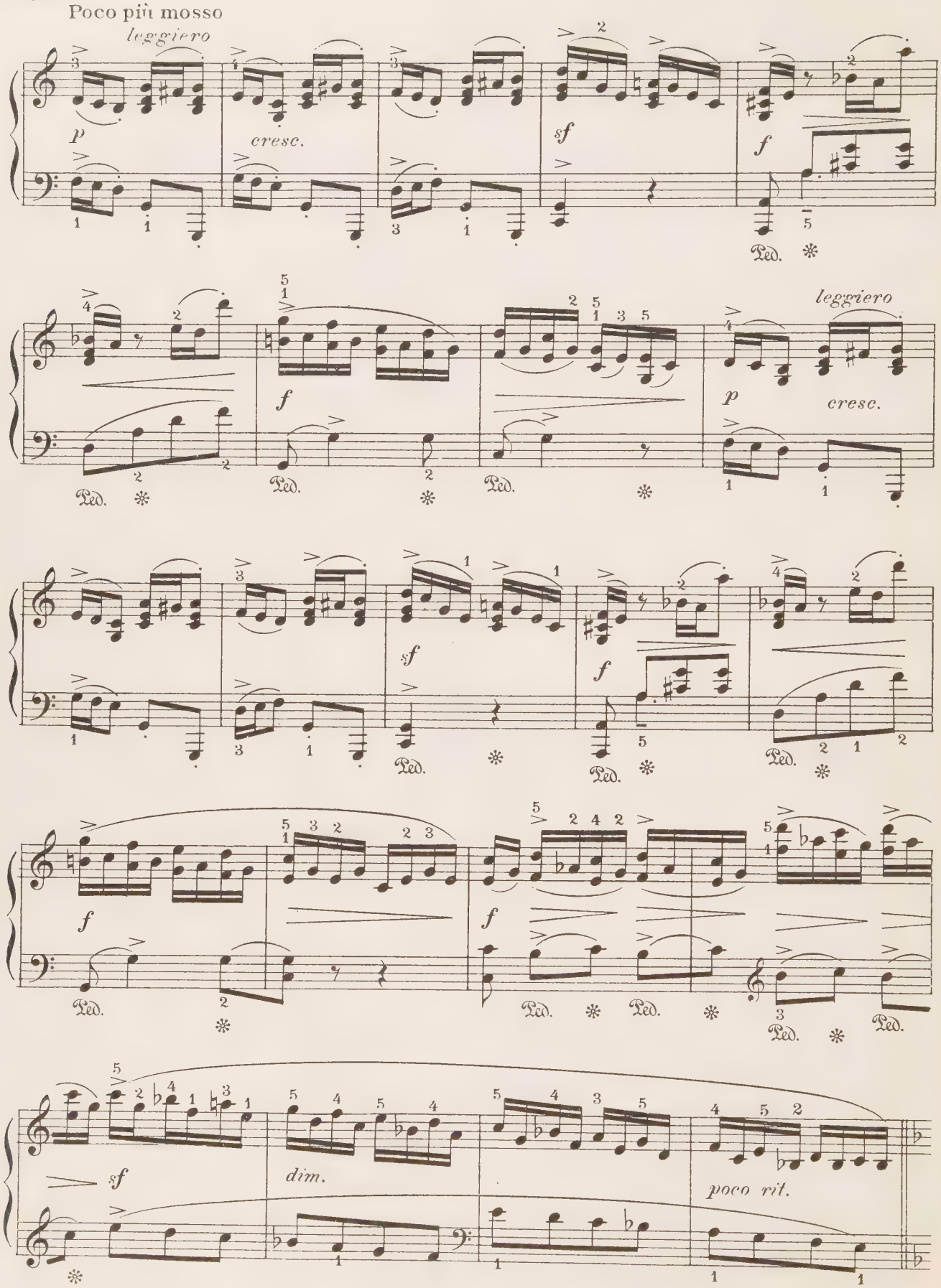
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CHARLES DENNÉE

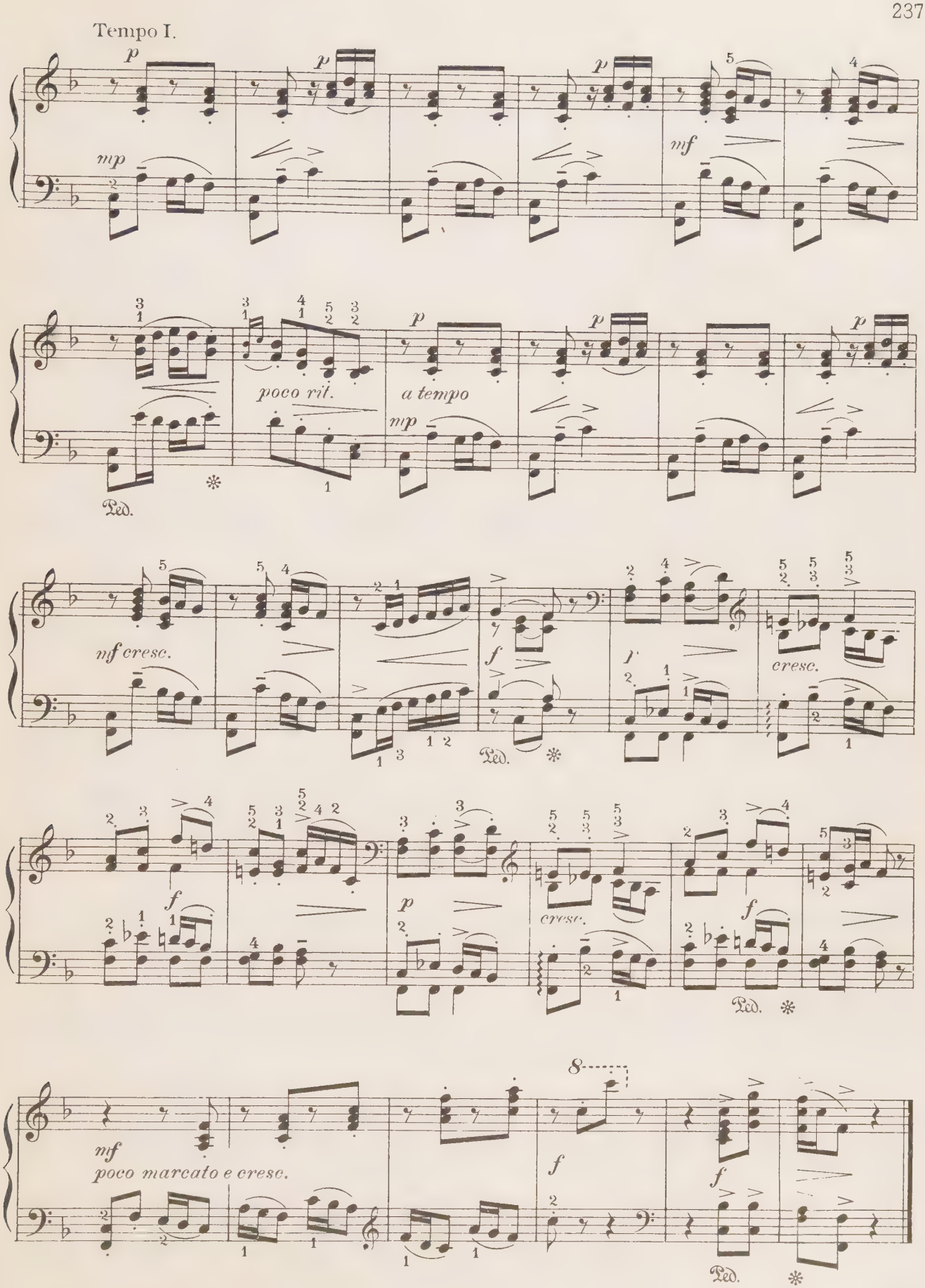
G. BACHMANN

Moderato assai




p
mf
sf
f
Ped.
*
mp
simile
poco rit.
a tempo
cresc.


Poco più mosso
leggiero
p
cresc.
sf
f
Ped.
leggiero
p
cresc.
sf
dim.
poco rit.

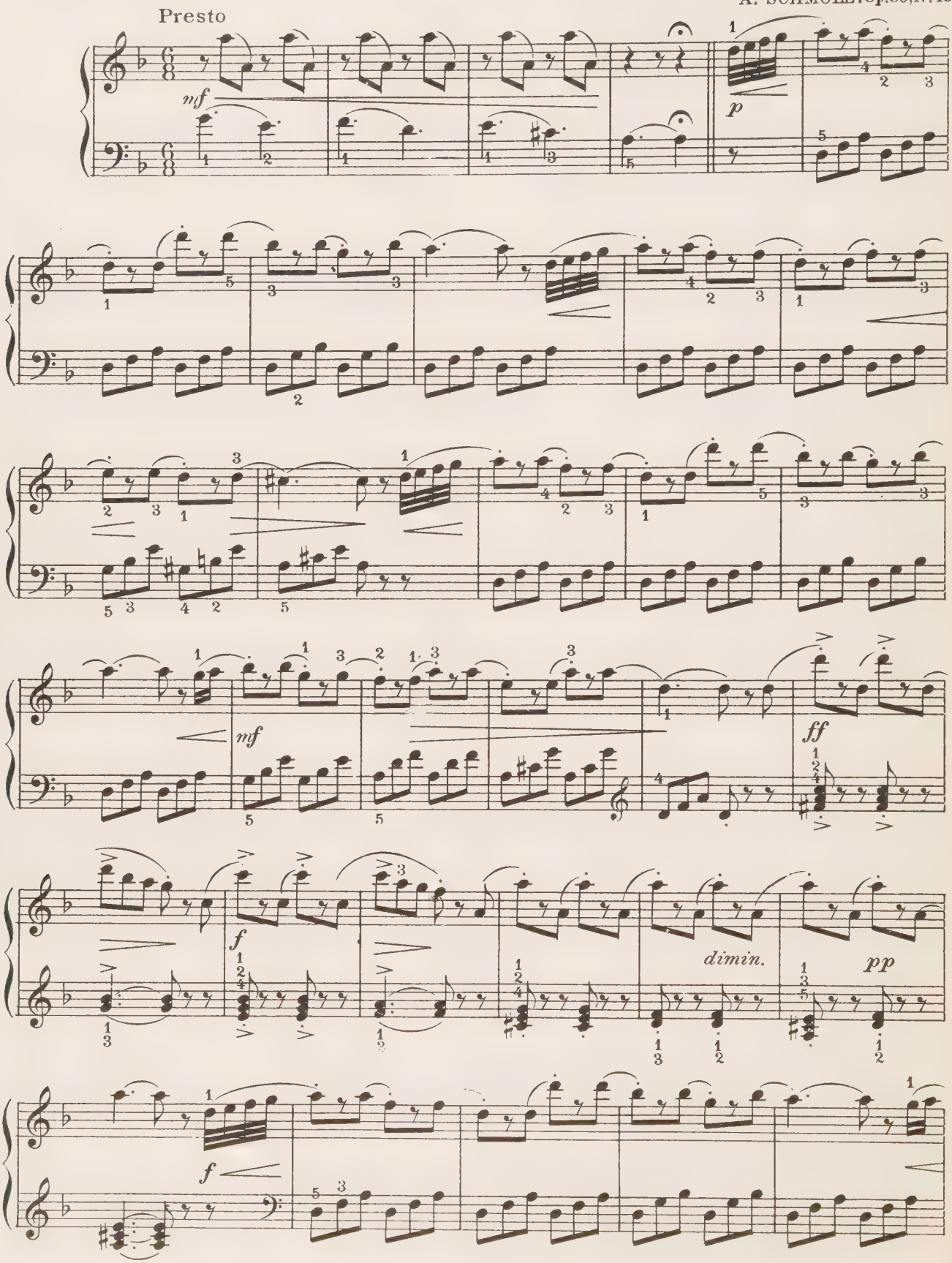

Tempo I.
p
mp
mf
poco rit.
a tempo
Ped.
mf cresc.
f
cresc.
mf
poco marcato e cresc.
8

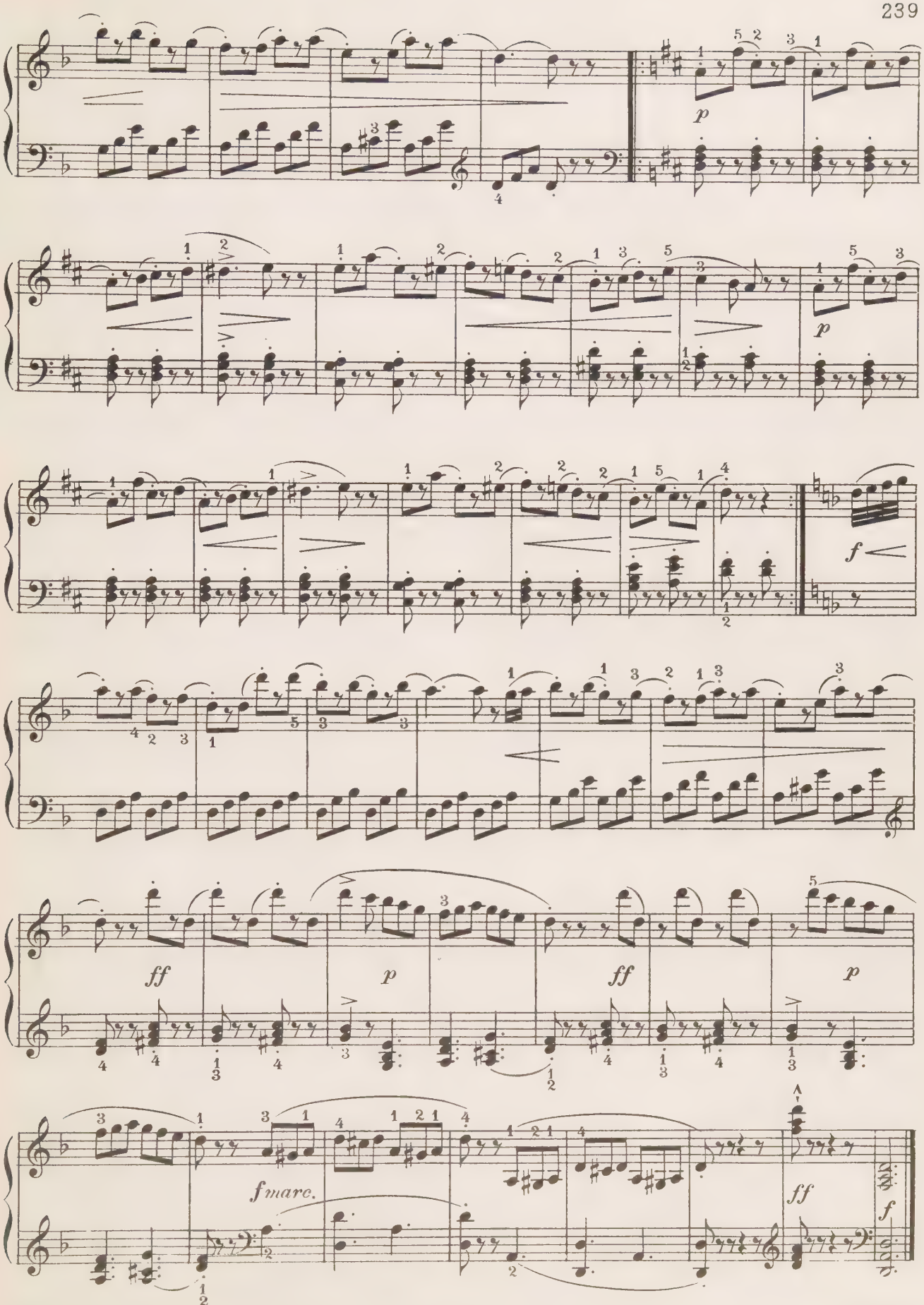
Edited by
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Salterello

A. SCHMOLL. Op. 50, Nº 19

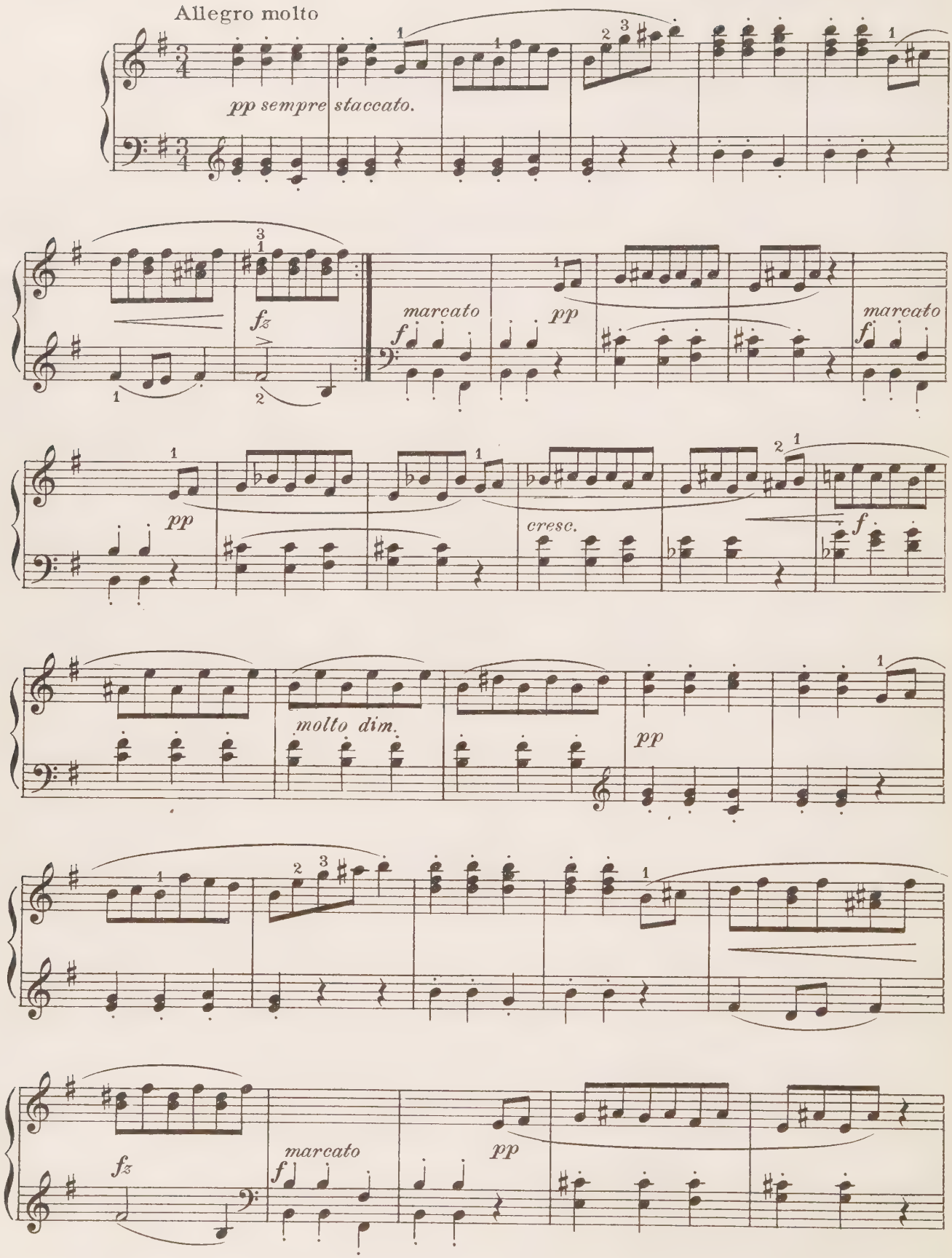
Presto

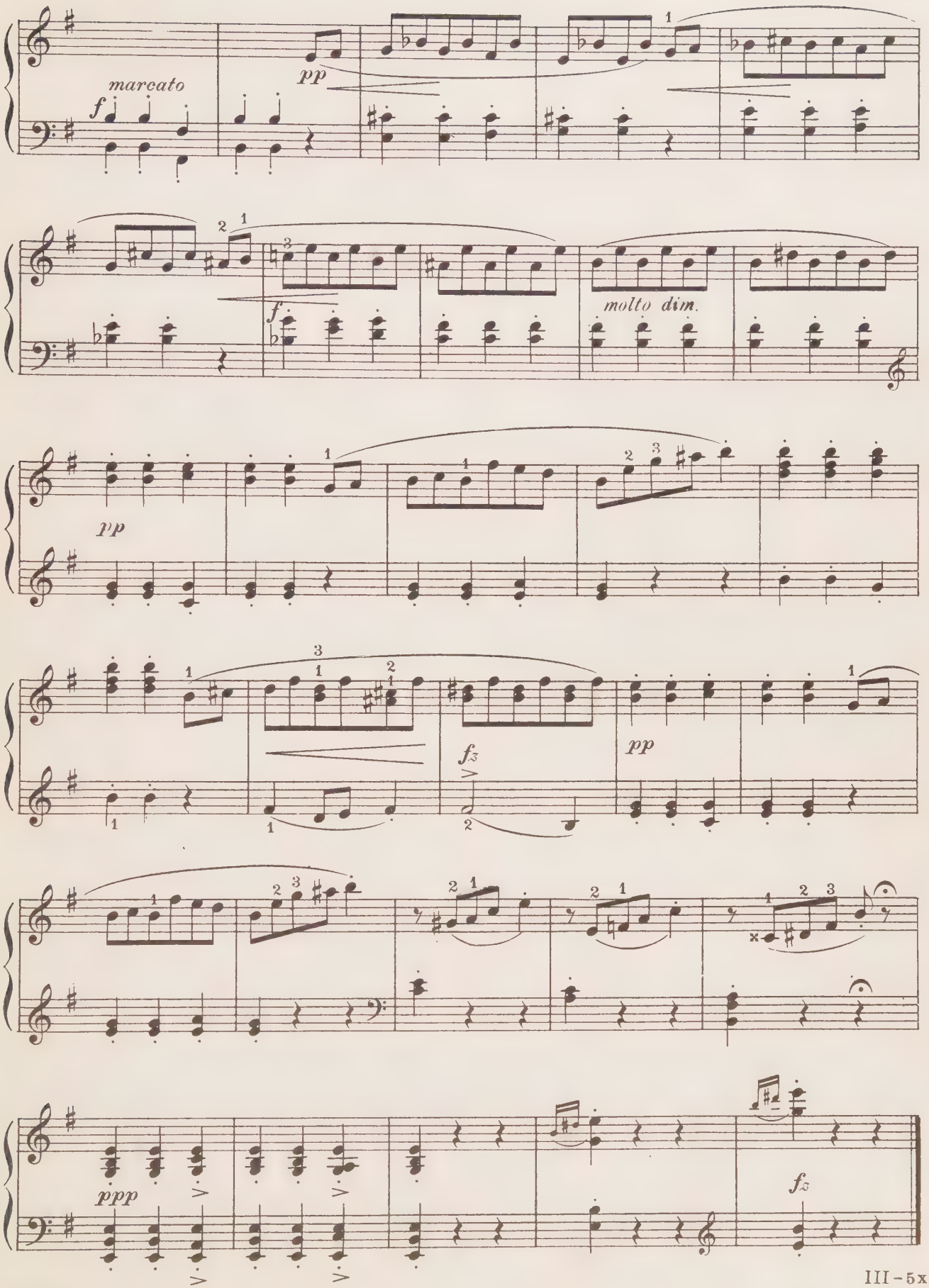



p
p
f
ff
p
ff
p
fmarc.
ff
f

Elfin Dance

EDVARD GRIEG. Op. 12, Nº 4



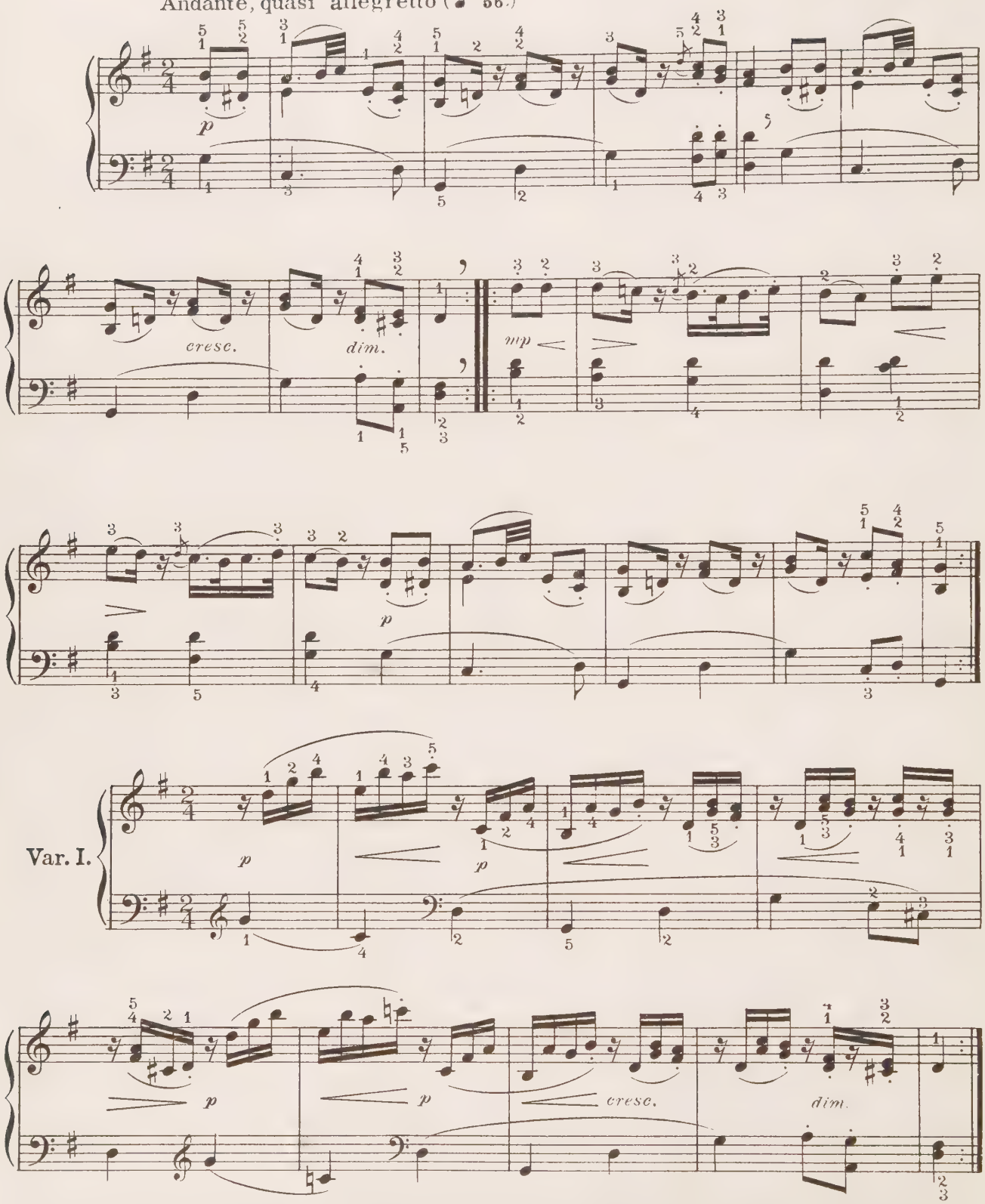

marcato
f
pp
molto dim.
pp
fz
pp
ppp
fz

Nº III.

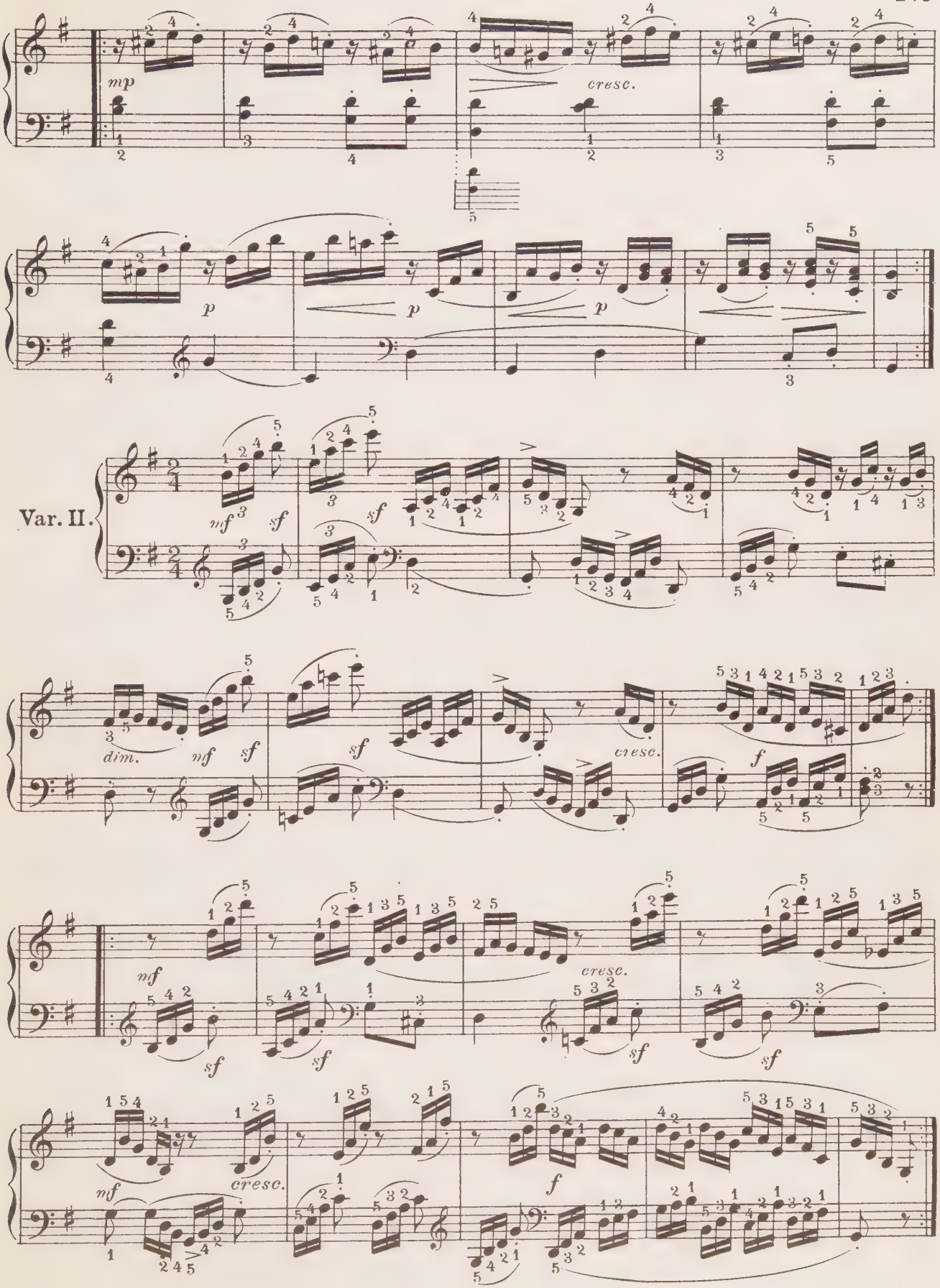
Six Variations

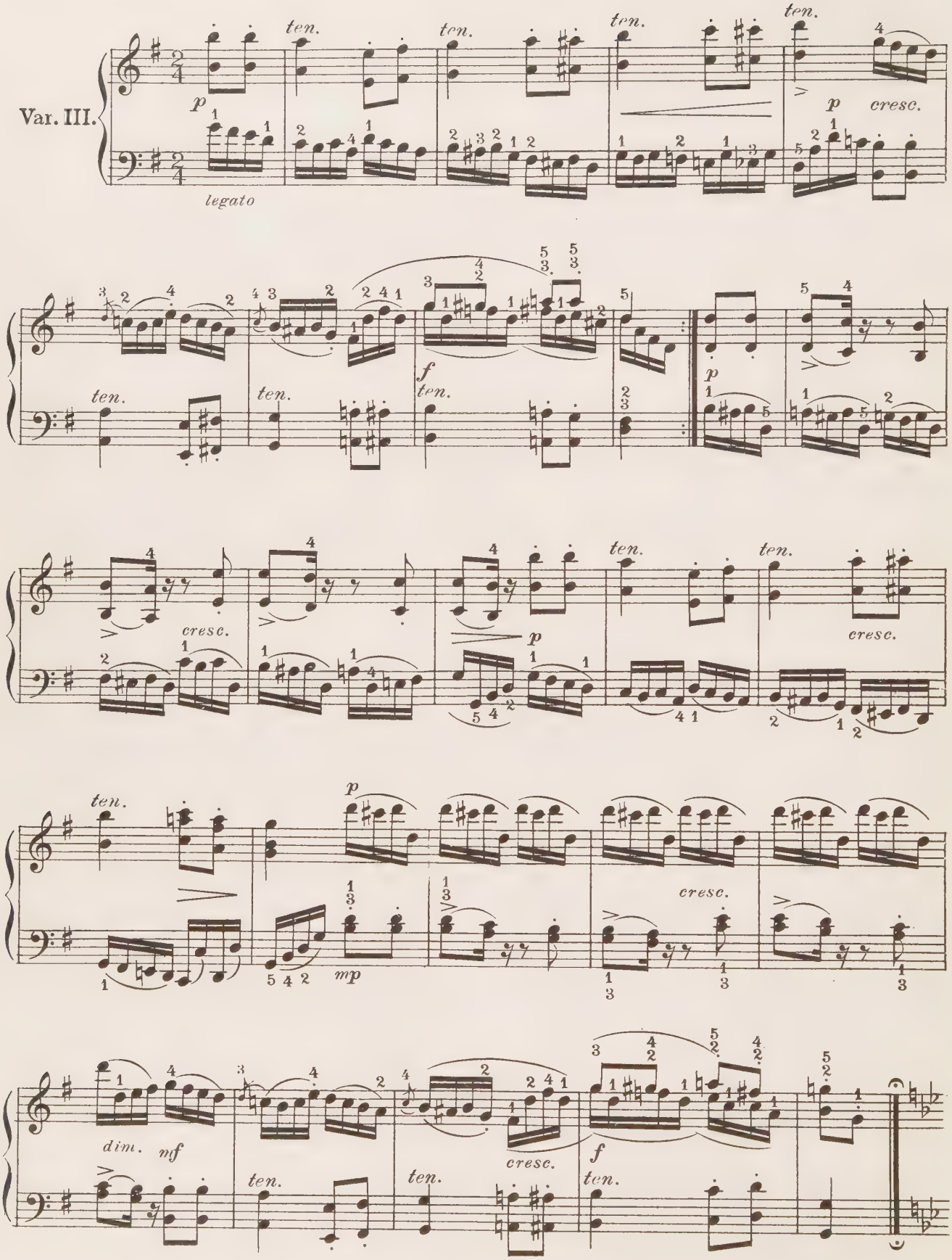
Andante, quasi allegretto (♩ 56.)

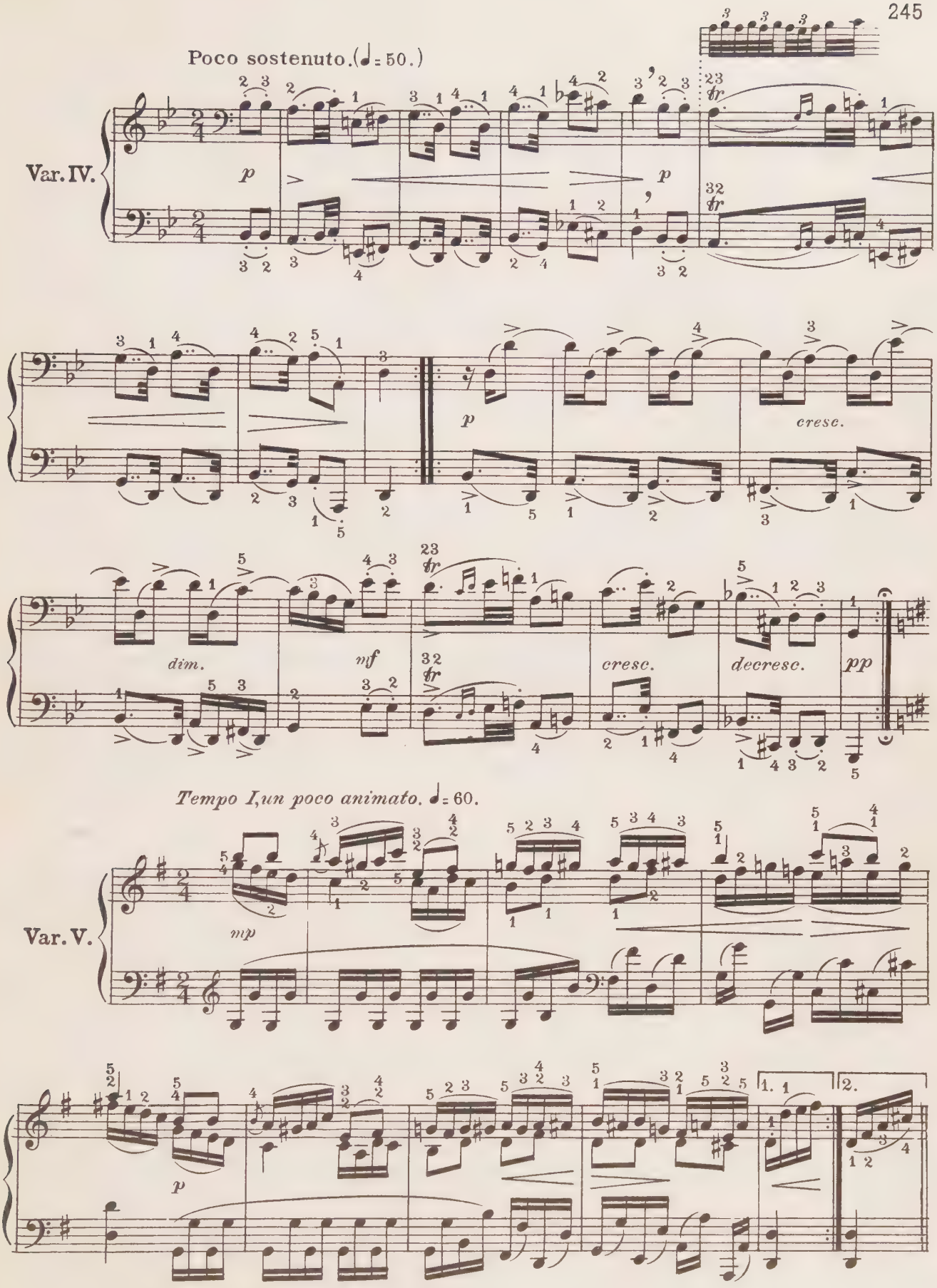
L. van BEETHOVEN.

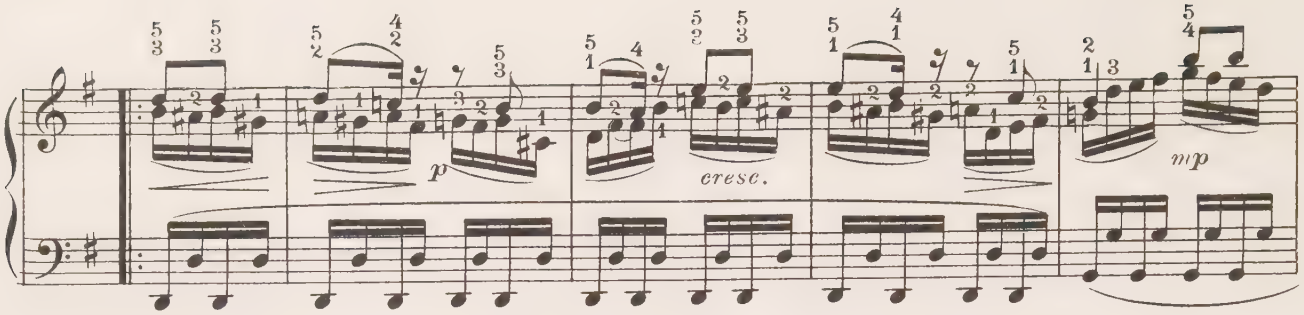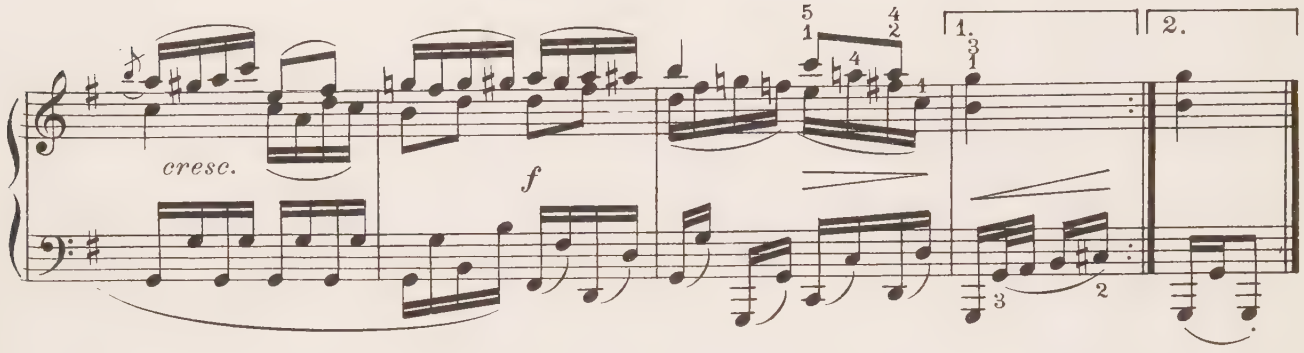


Careful observance of all the dynamic signs and the phrasing, is essential throughout these variations. The difference between *mp* - *p* and *mf*, though slight, should be noted and strictly maintained.


mp
cresc.
p
p
p
Var. II.
mf
sf
sf
dim.
mf
sf
sf
cresc.
f
mf
sf
sf
cresc.
sf
sf
mf
cresc.
f


Var. III.
p
legato
ten.
ten.
ten.
ten.
p
cresc.
f
ten.
ten.
ten.
p
cresc.
ten.
ten.
cresc.
p
mp
cresc.
dim.
mf
ten.
ten.
cresc.
f
ten.
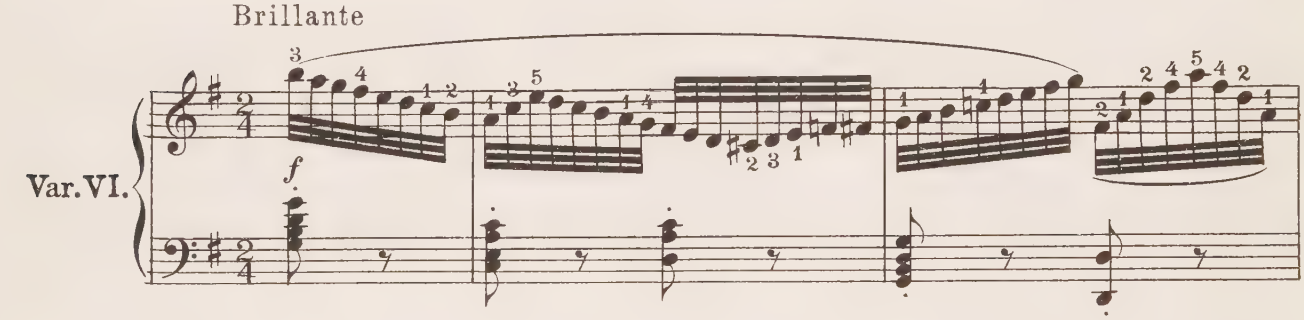

Poco sostenuto. (♩= 50.)
Var. IV.
p
p
cresc.
dim.
mf
cresc.
decresc.
pp
Tempo I, un poco animato. ♩= 60.
Var. V.
mp
p
1.
2.
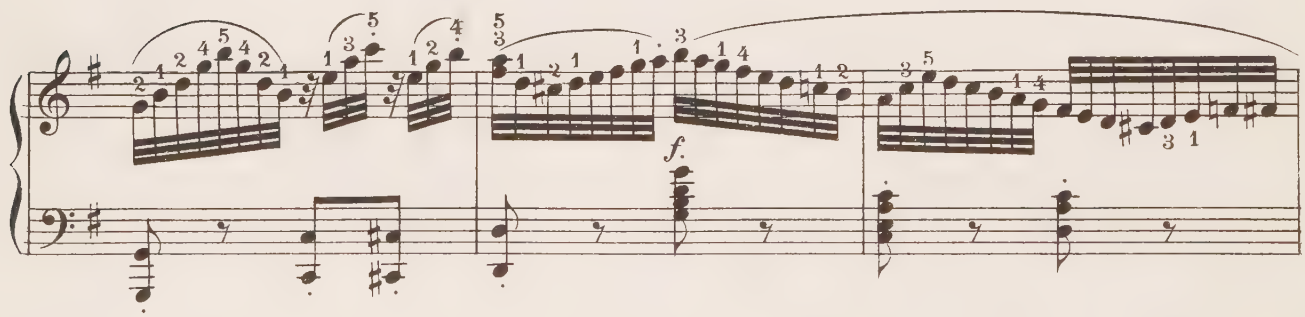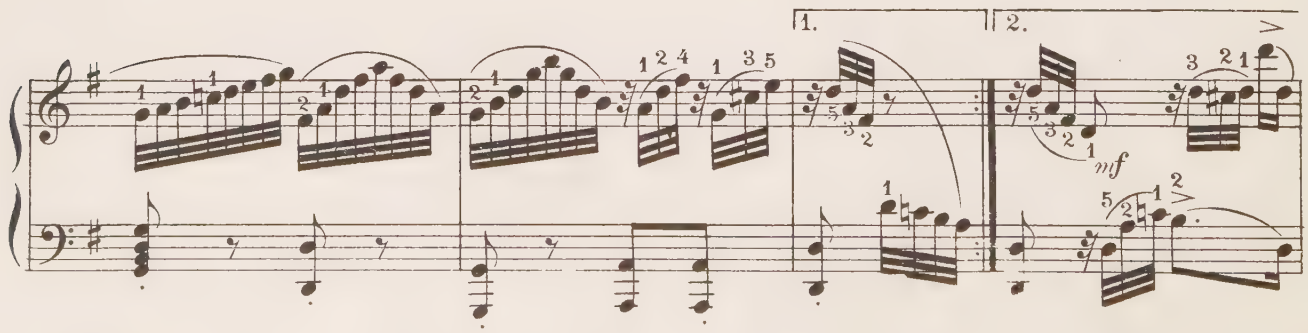




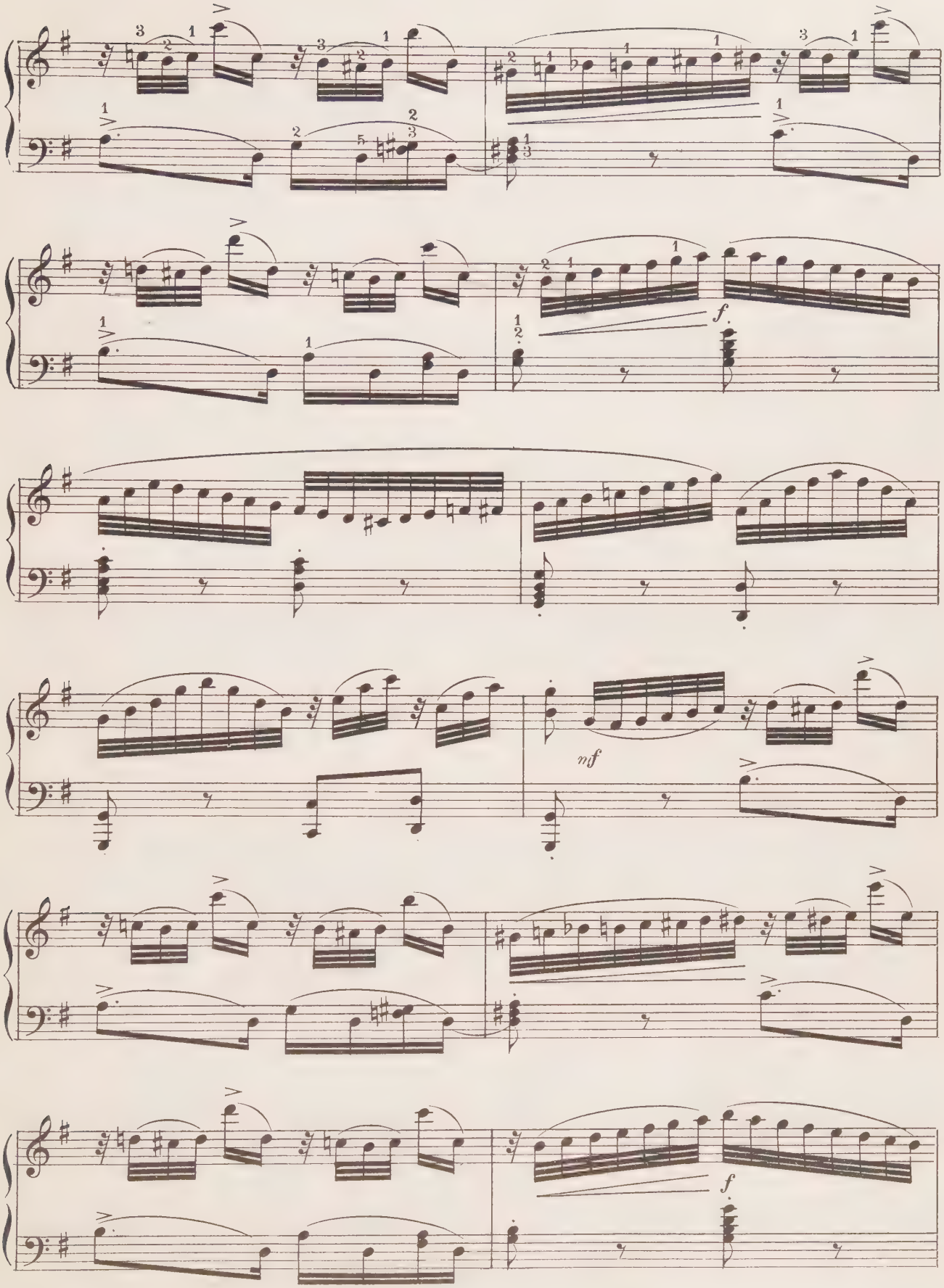
Brillante

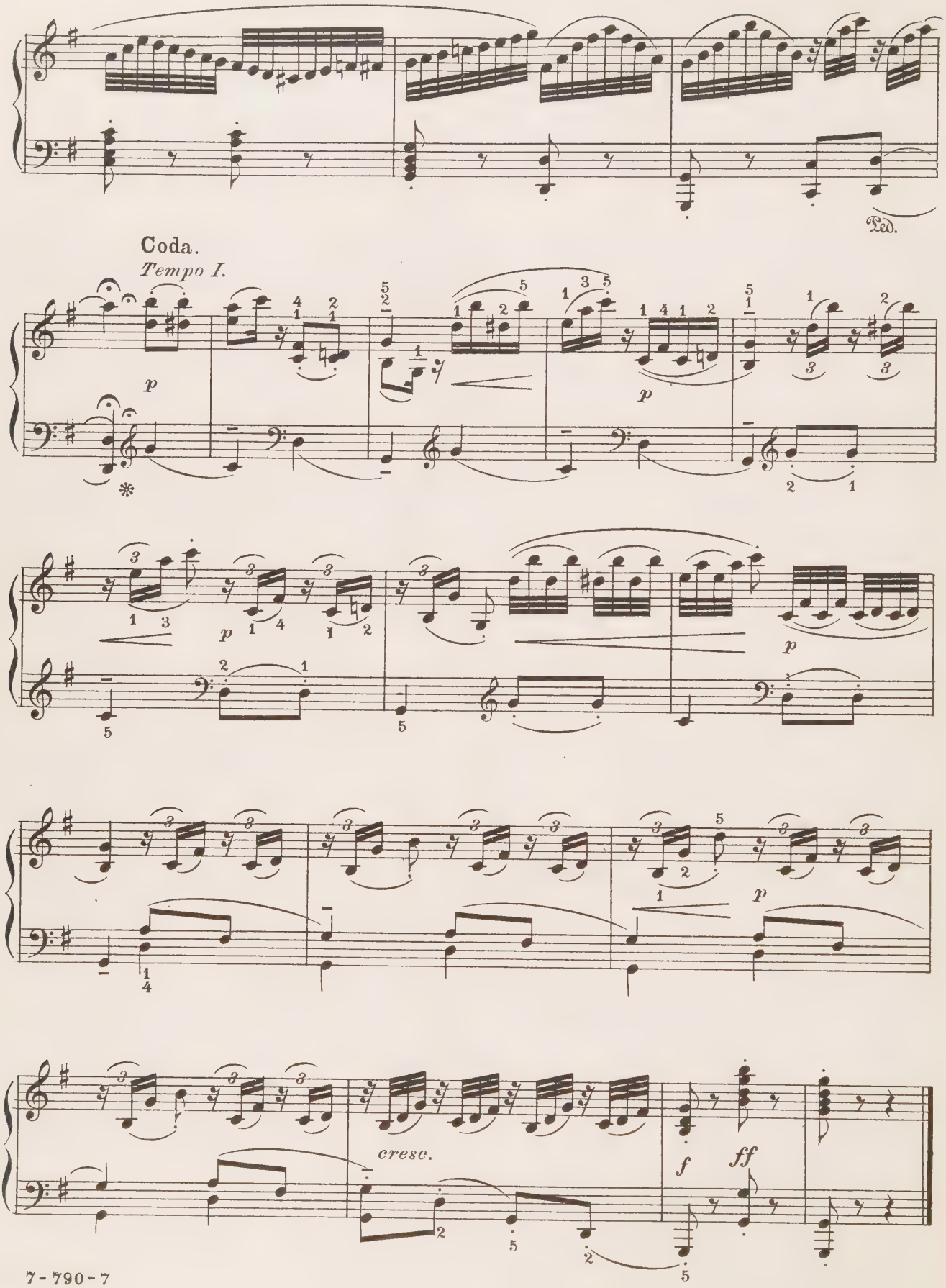
Var. VI.







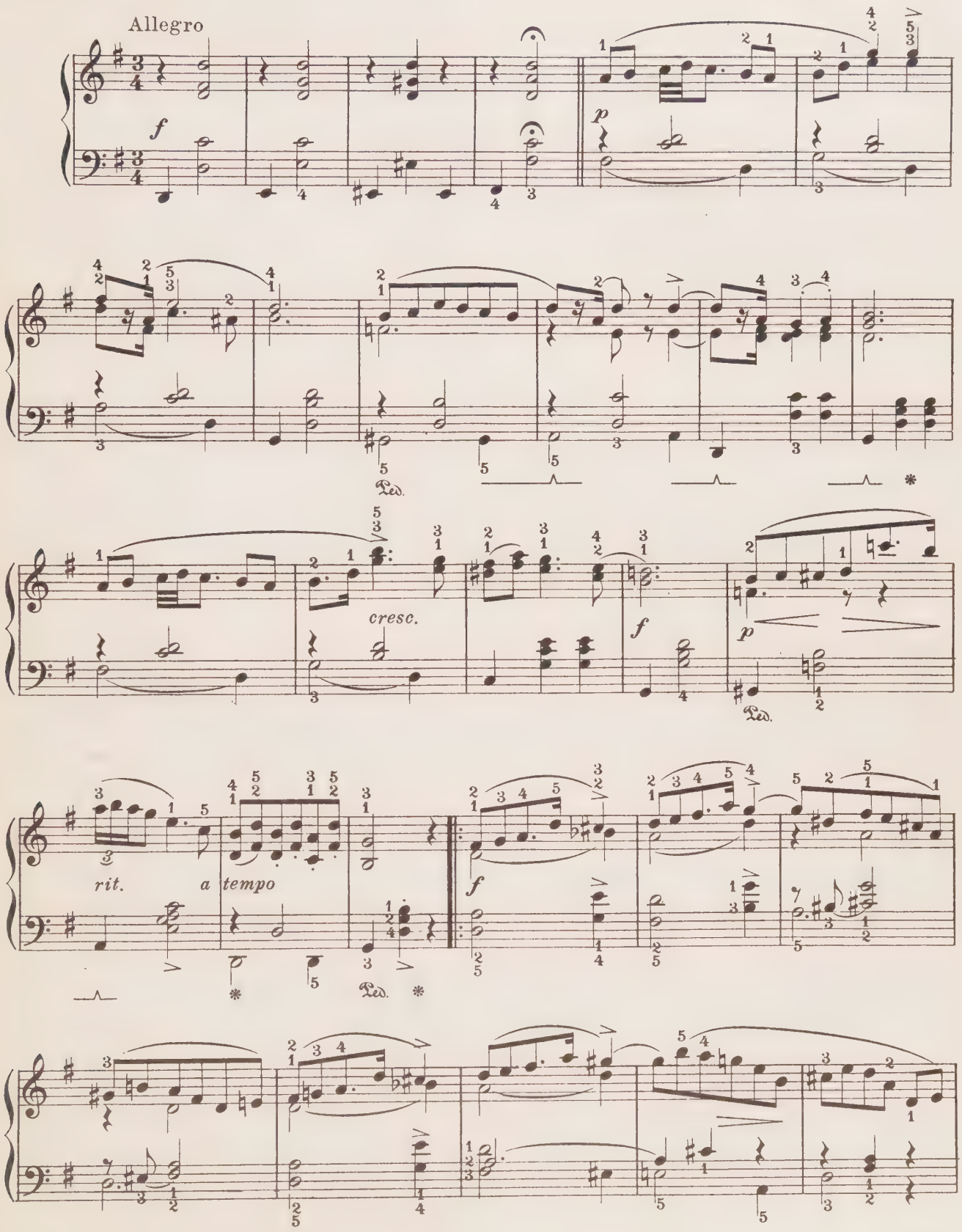

f.
mf
f.

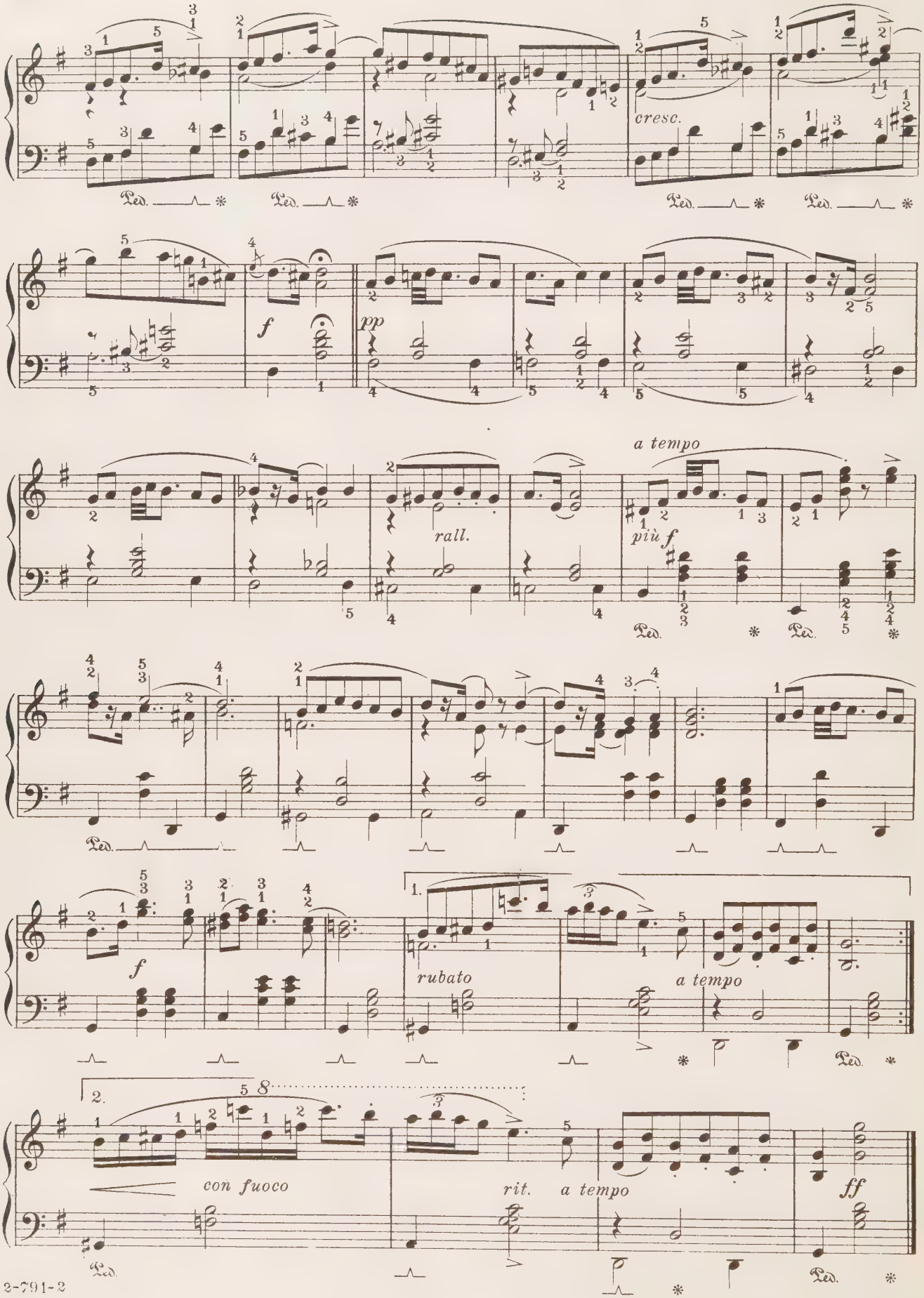

Ped.
Coda.
Tempo I.
p
cresc.
f
ff

MAZURKA

Edited by
Charles Dennée

MORITZ MOSZKOWSKI
Op. 10, № 3




cresc.
f
pp
rall.
a tempo
più f
f
rubato
a tempo
con fuoco
rit.
a tempo
ff
Ped.

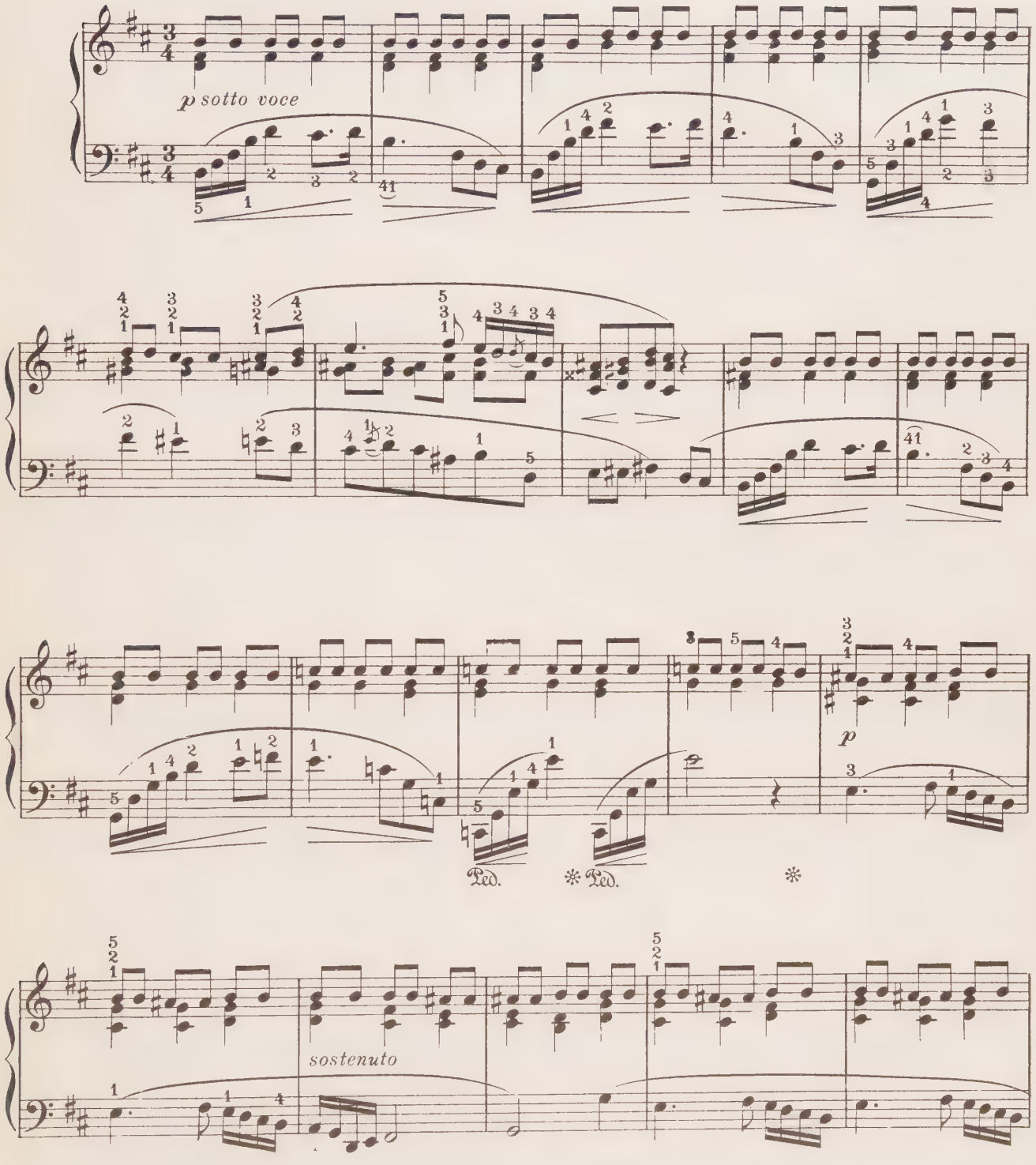
PRELUDE
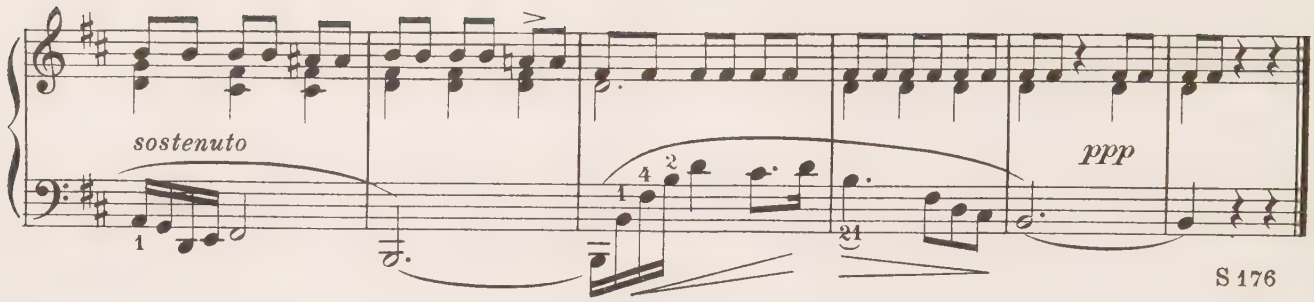
B MINOR

Edited by
CHARLES DENNÉE

F. CHOPIN
Op. 28, No 6

Lento assai



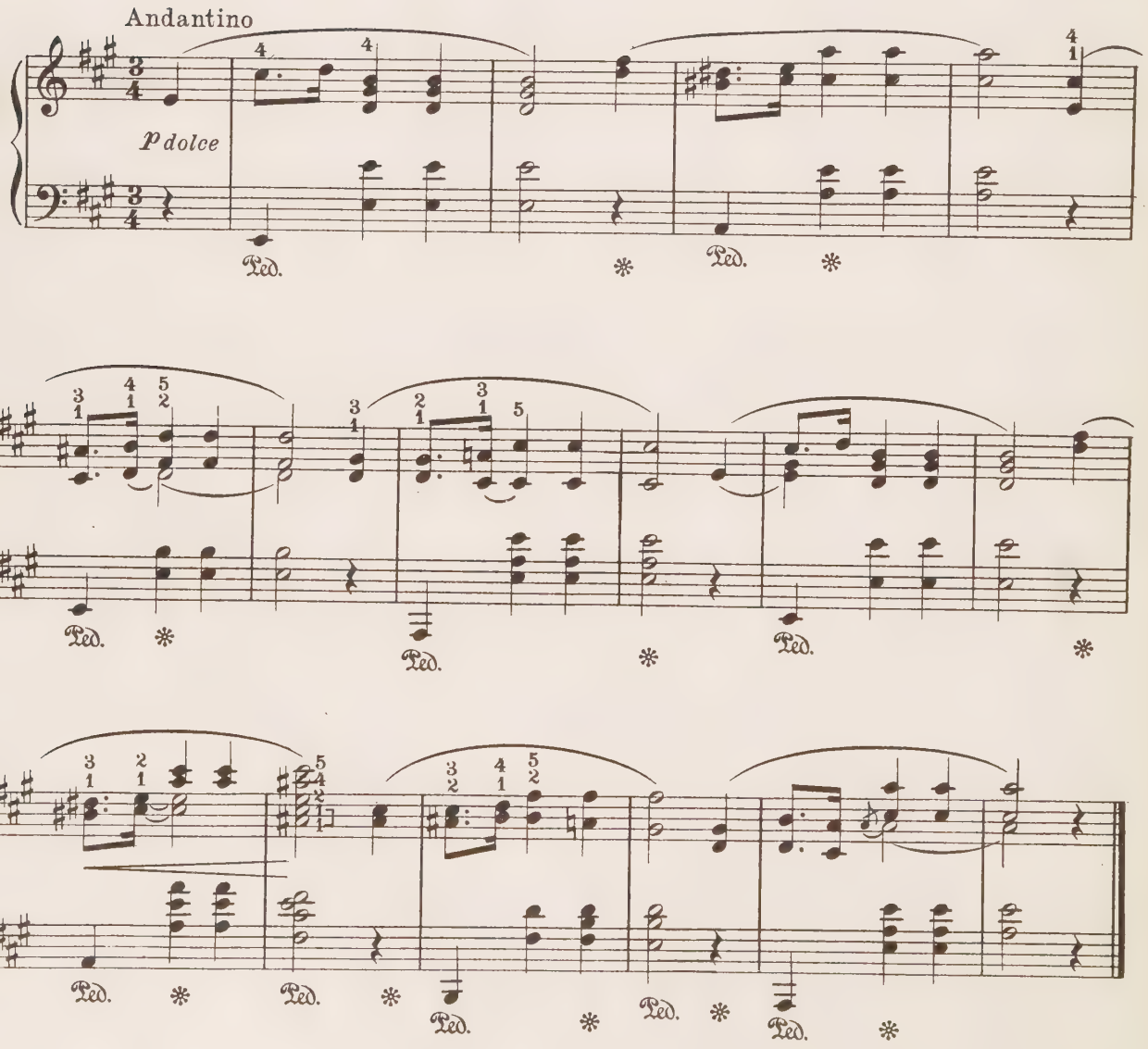


S 176

PRELUDE

A MAJOR

F. CHOPIN
Op. 28, № 7



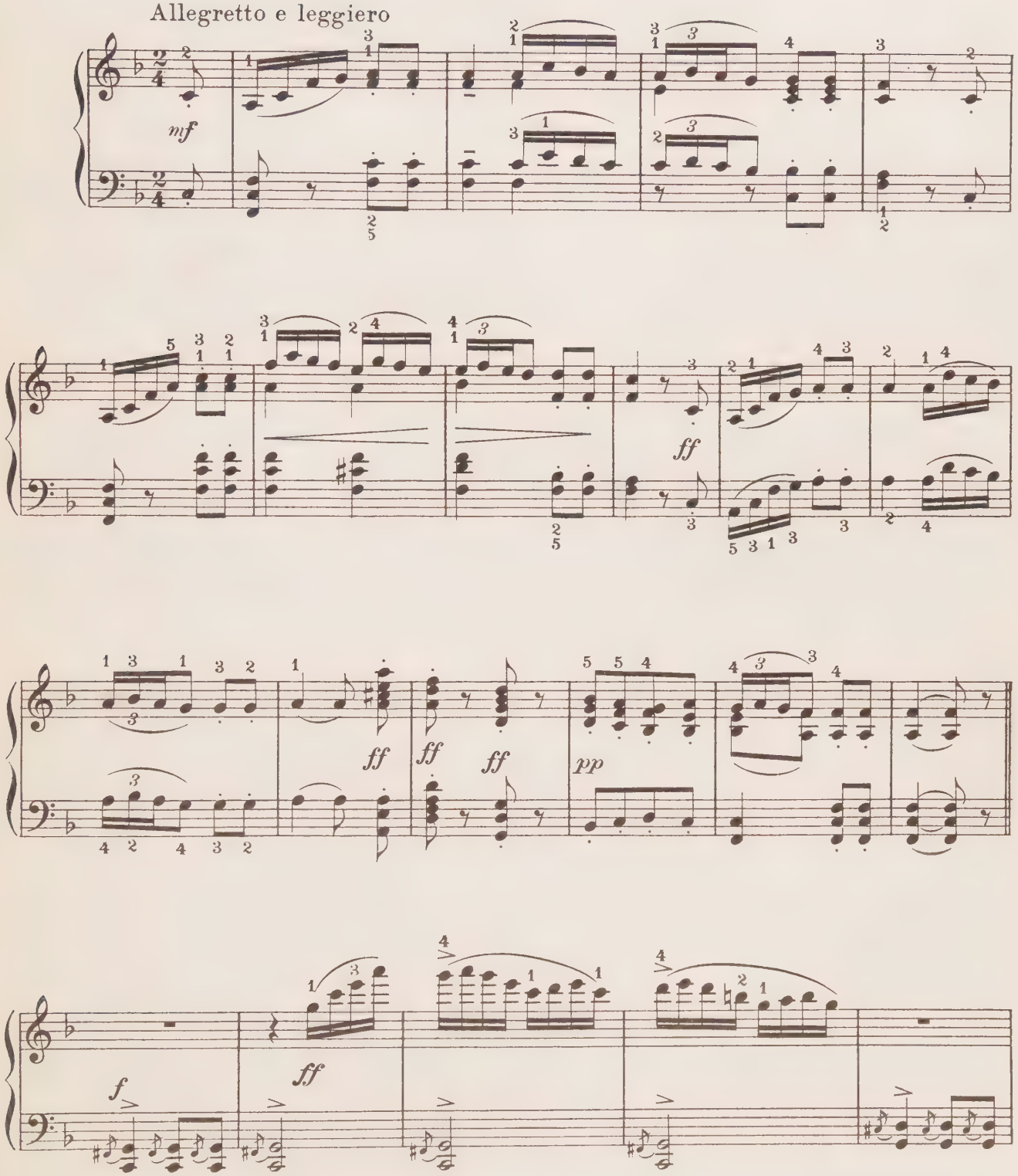
Swedish Wedding March

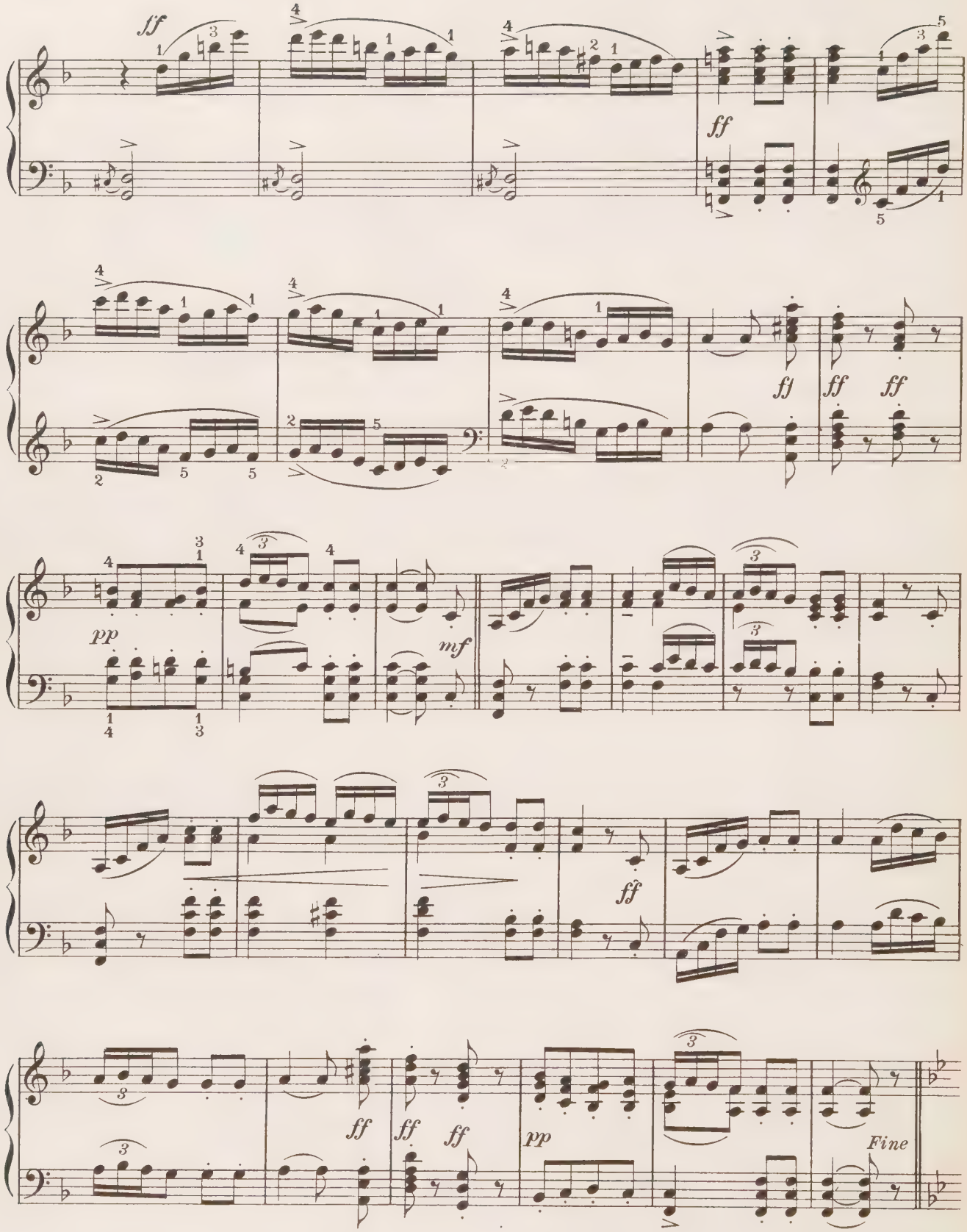
F MAJOR, Nº I

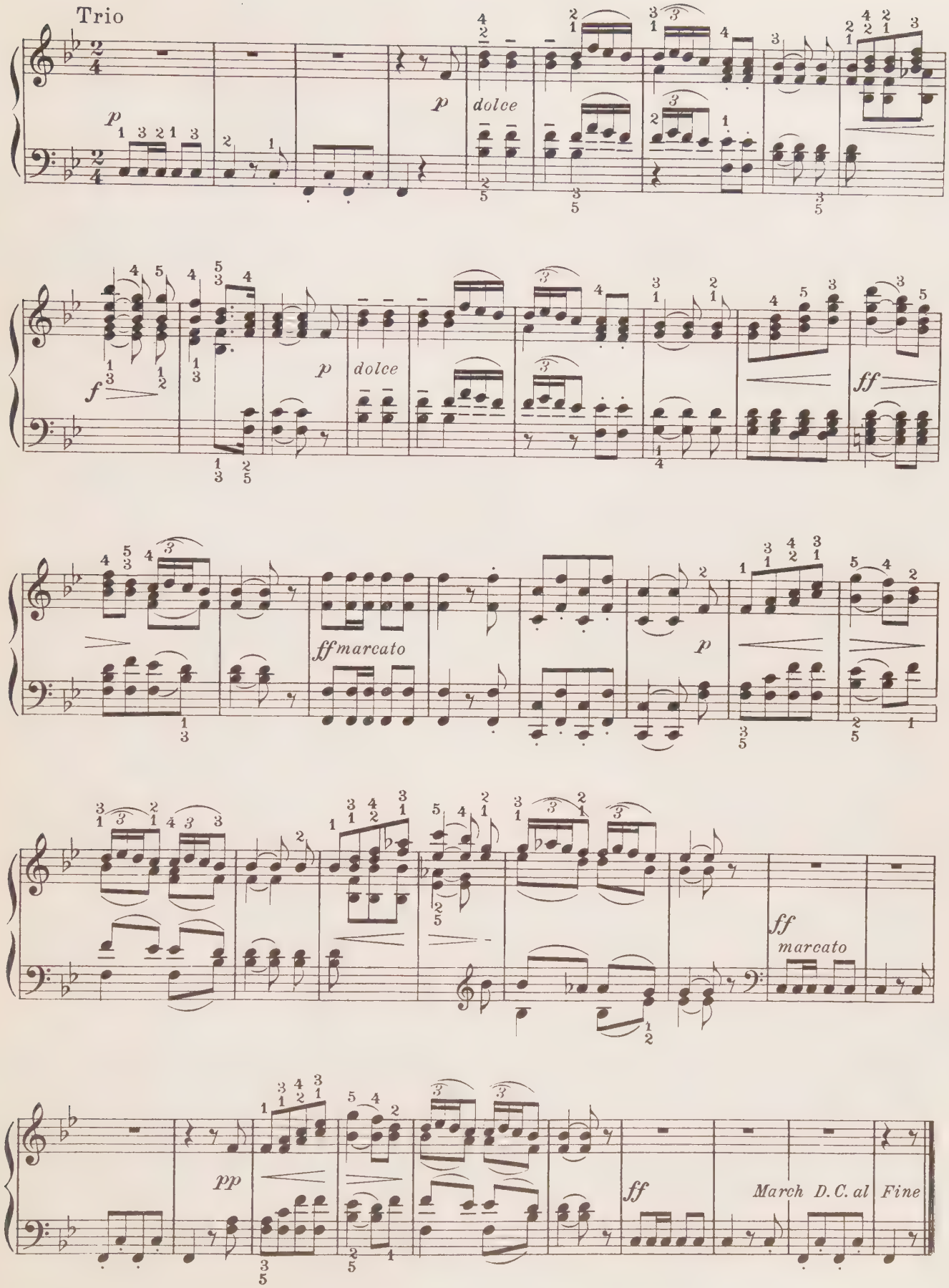
Edited by
CHARLES DENNÉE

A. SÖDERMAN

Allegretto e leggiero




ff
ff
fj
ff
ff
pp
mf
ff
ff
ff
ff
pp
Fine


Trio
p
p
dolce
f
p
dolce
ff
ff marcato
p
ff
marcato
pp
ff
March D.C. al Fine

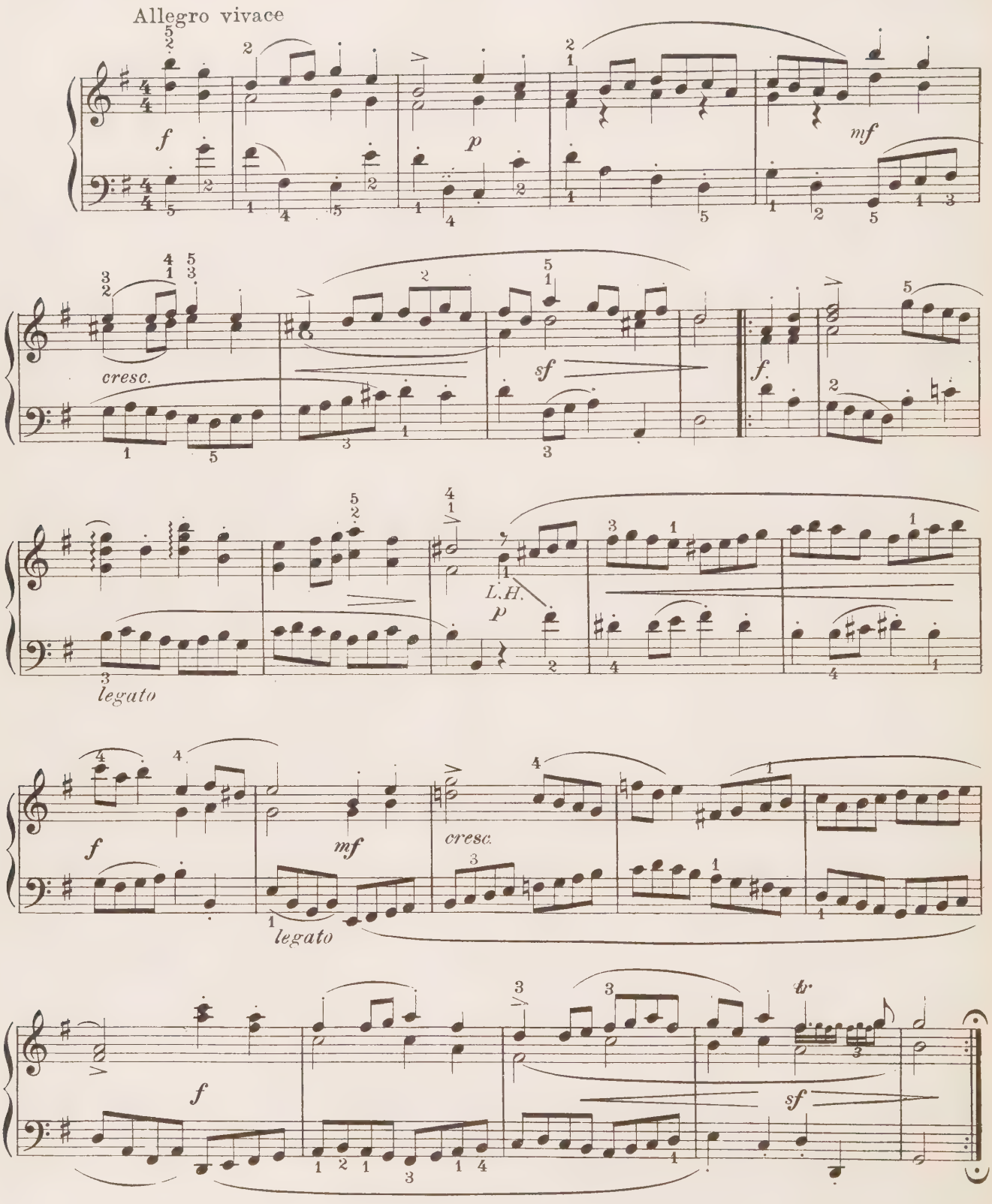
Gavotte

(From the Fifth French Suite)

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J. S. BACH

Allegro vivace
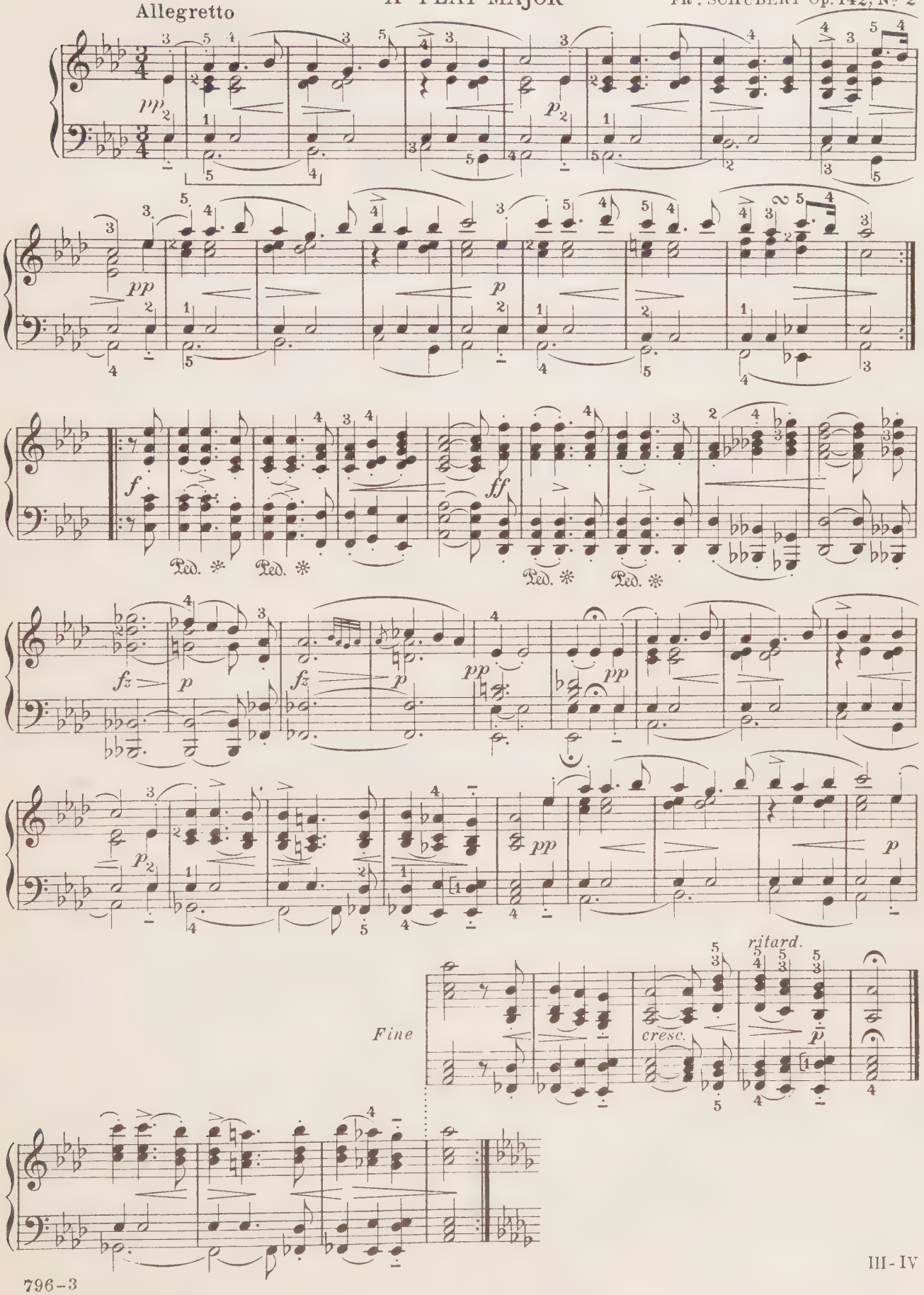


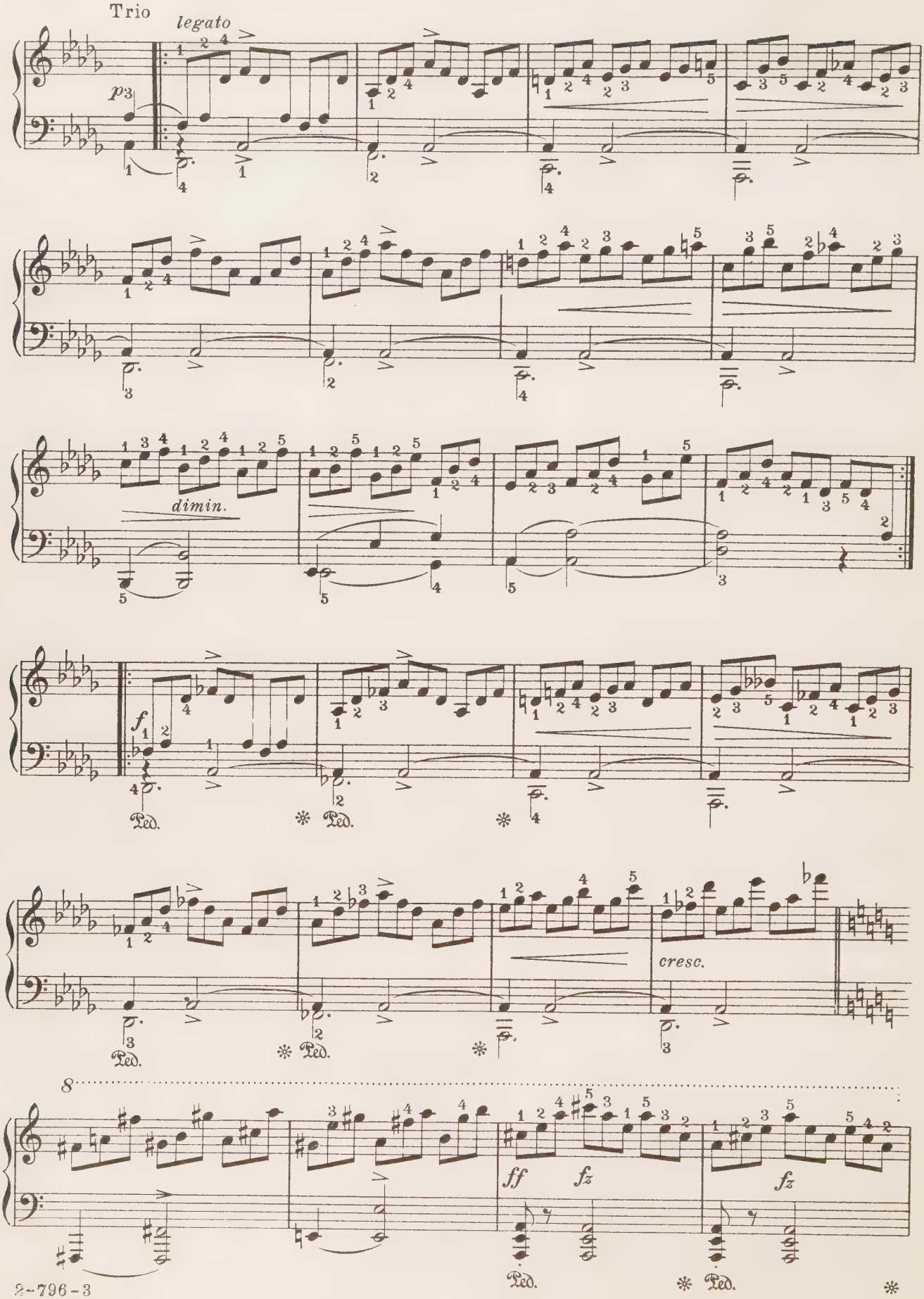
(Allargando, last time)
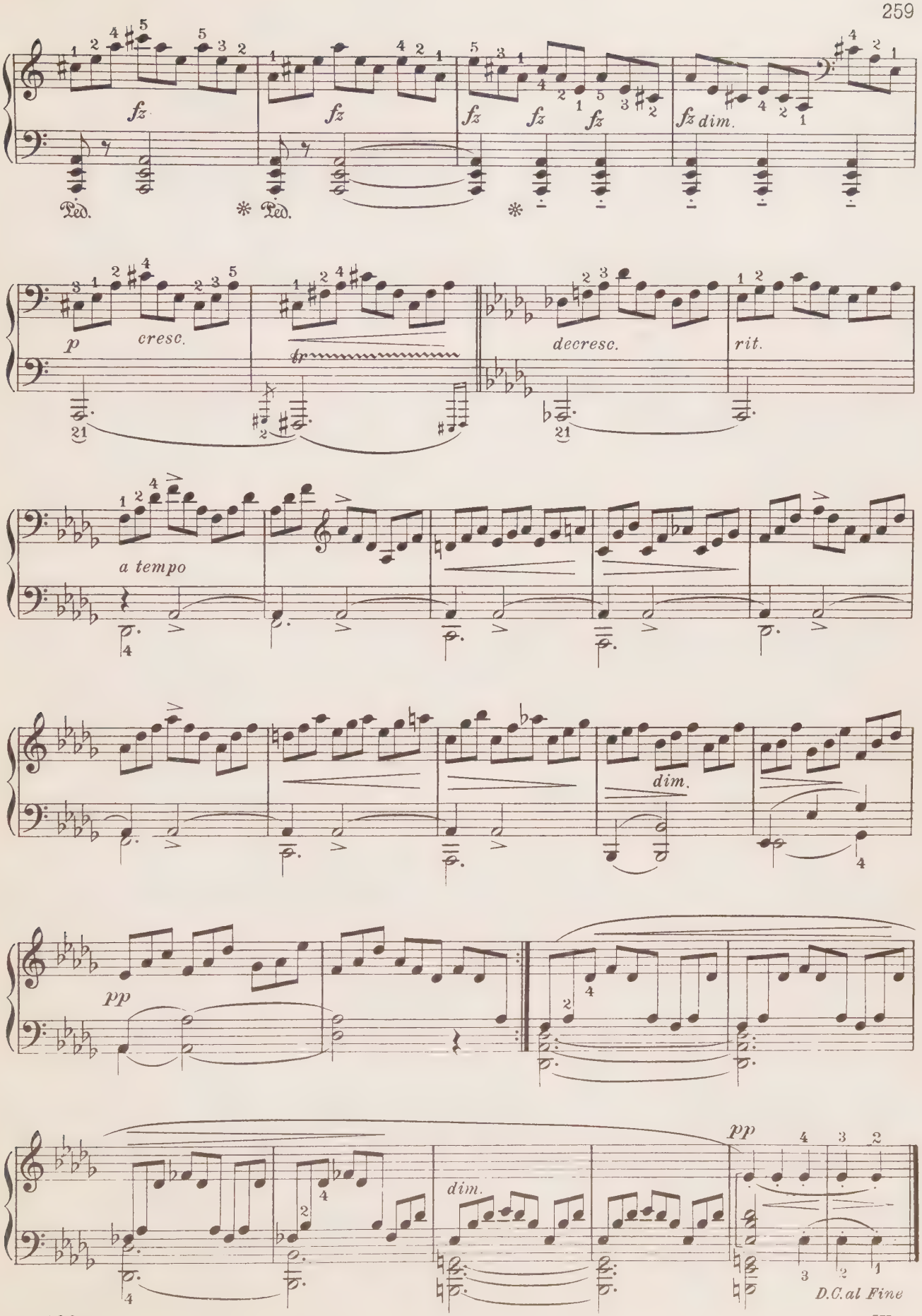
IMPROMPTU

A-FLAT MAJOR

FR. SCHUBERT Op. 142, No. 2




Trio
legato
p
dimin.
f
Ped.
cresc.
ff
fz
8

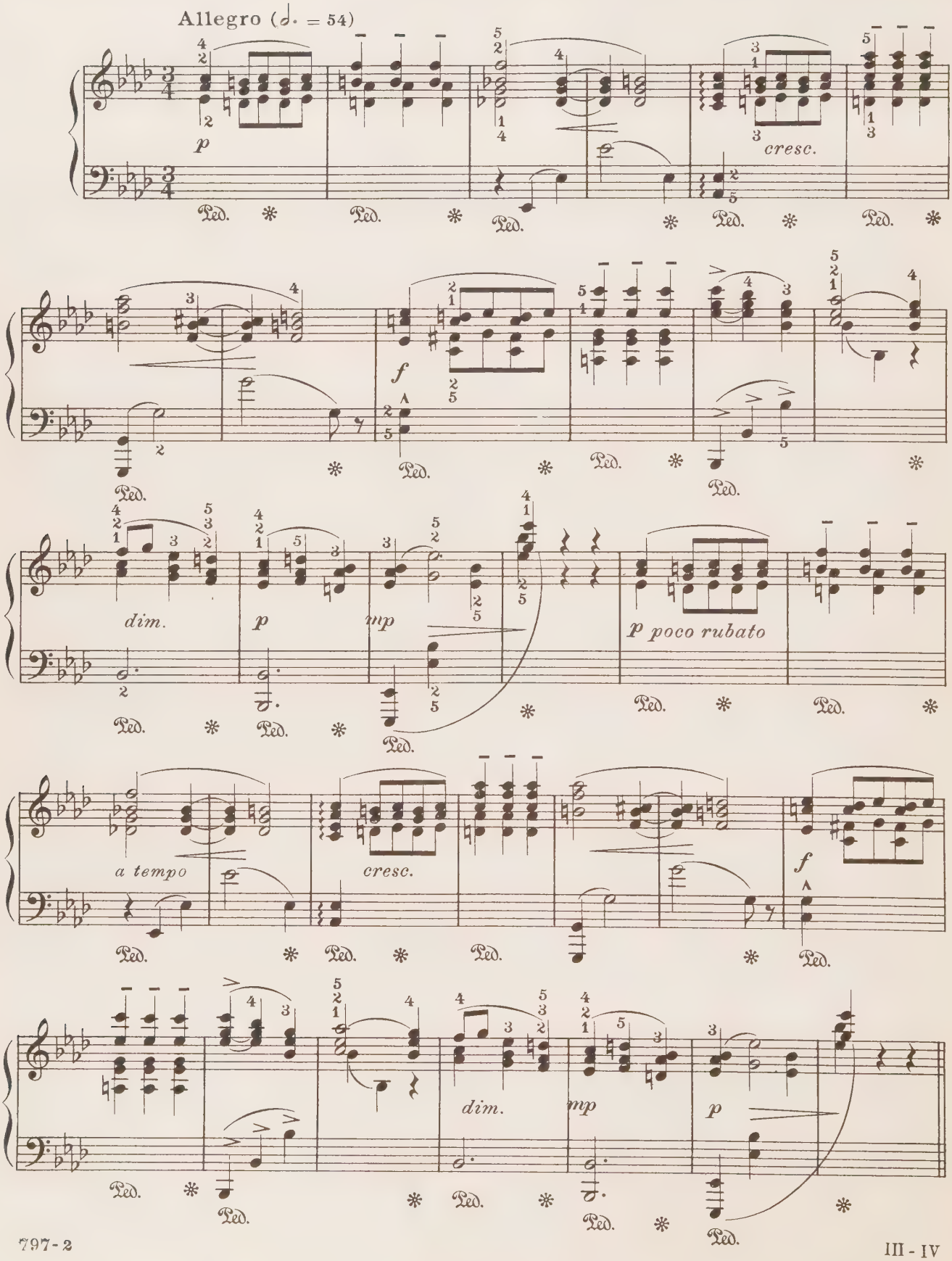

fz
fz
fz fz fz
fz dim.
Ped. * Ped. *
p cresc.
tr
decresc.
rit.
a tempo
dim.
pp
dim.
pp
D.C. al Fine

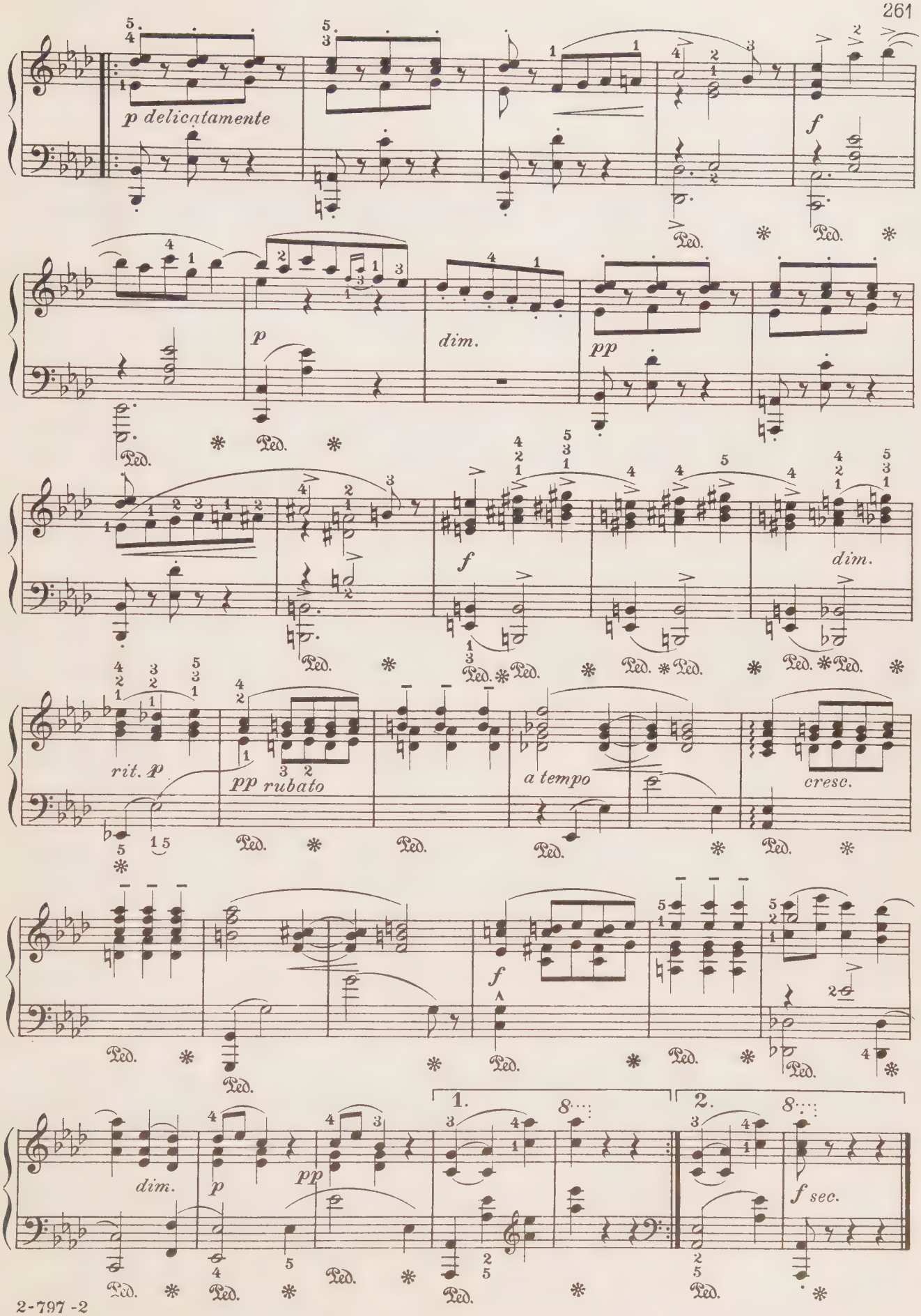
SCARF DANCE

Scene de Ballet

Edited by
CHARLES DENNÉE

C. CHAMINADE




p delicatamente
f
p
dim.
pp
f
dim.
rit. p
pp rubato
a tempo
cresc.
f
dim.
p
pp
1.
2.
f sec.

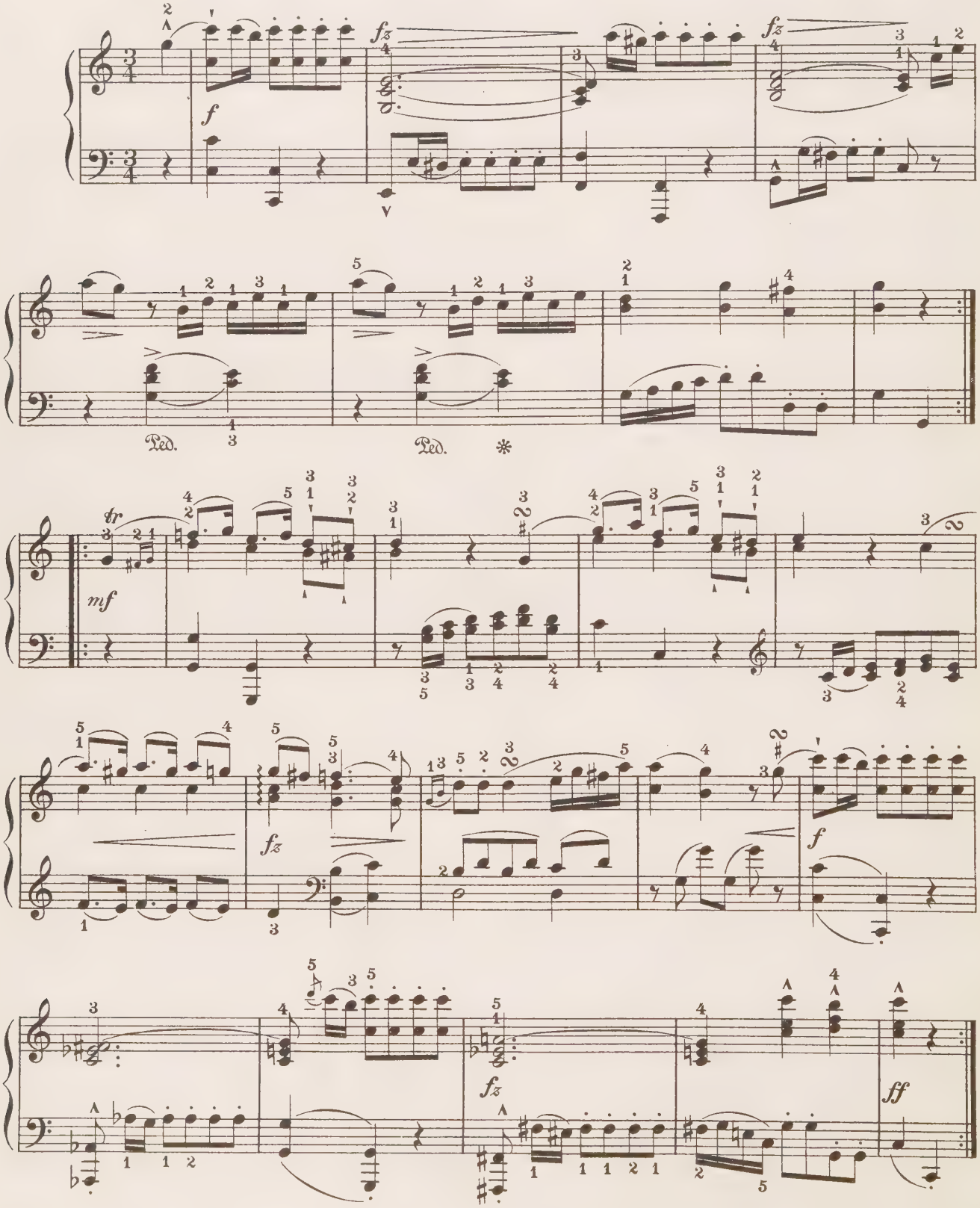
OCHSENMENUETT

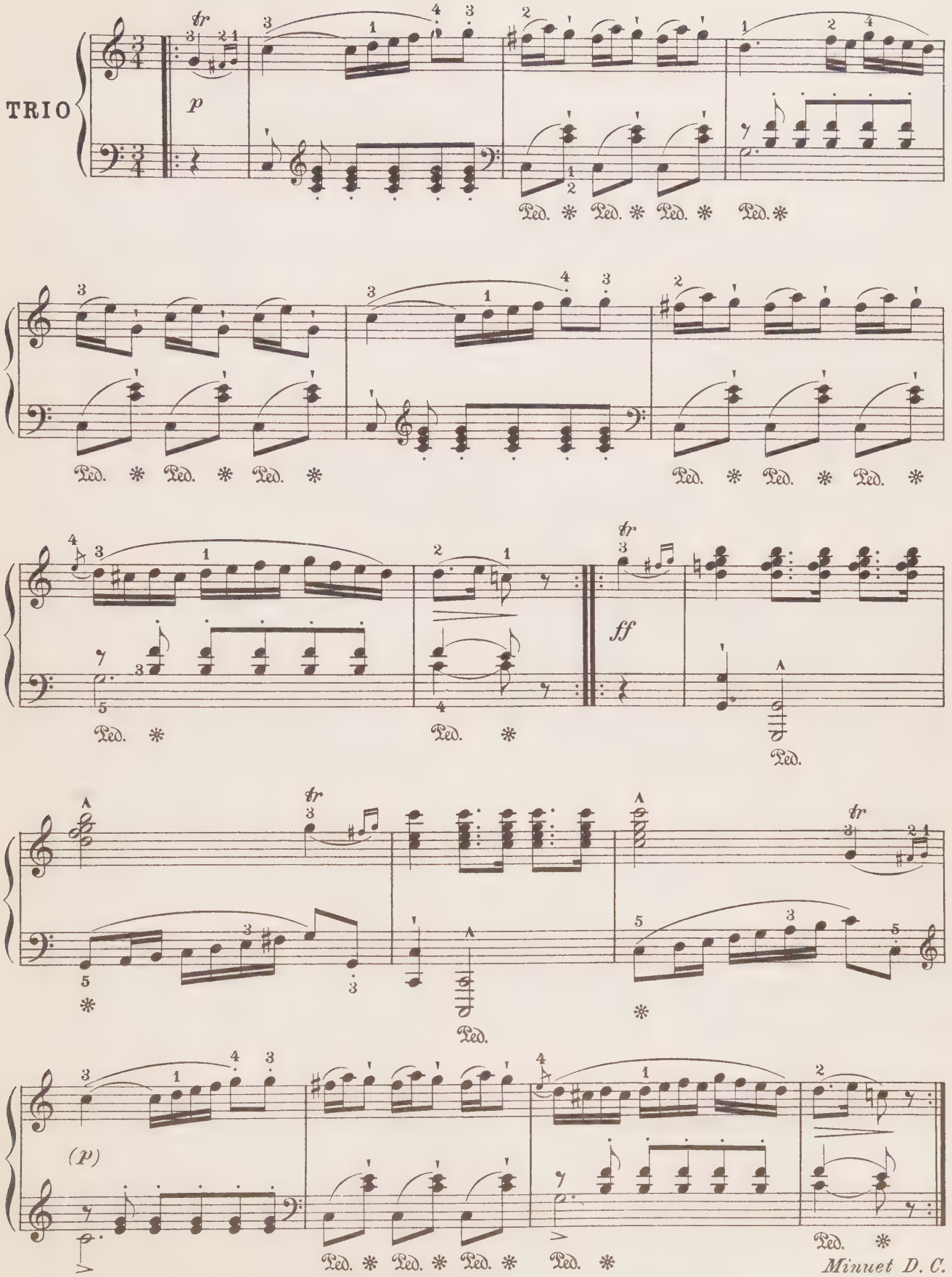
OX MINUET

Edited by
CHARLES DENNÉE

JOSEPH HAYDN

Moderato maestoso

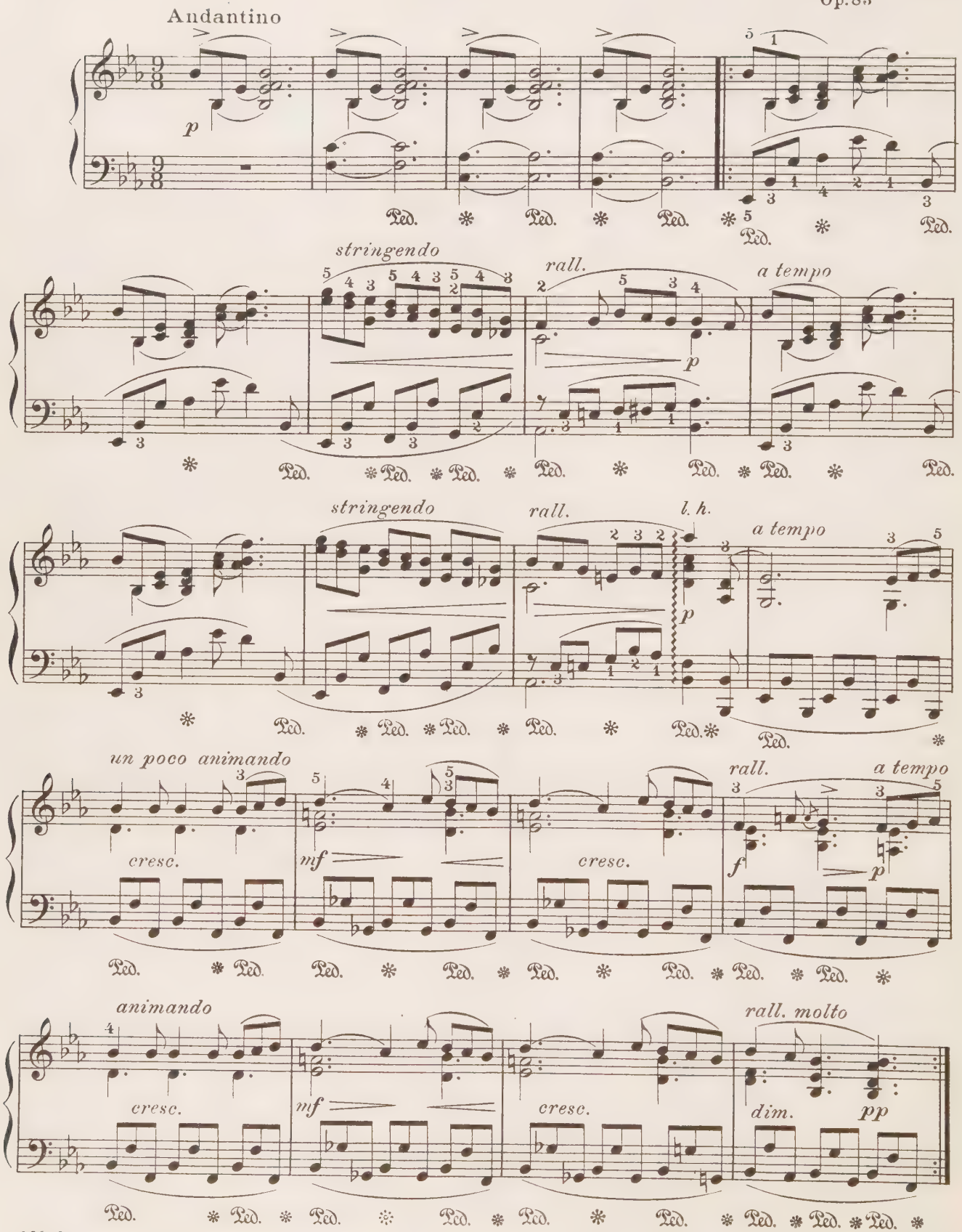



TRIO
p
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
ff
Ped.
(p)
Ped. * Ped. * Ped. * Ped. *
Ped. *
Minuet D. C.

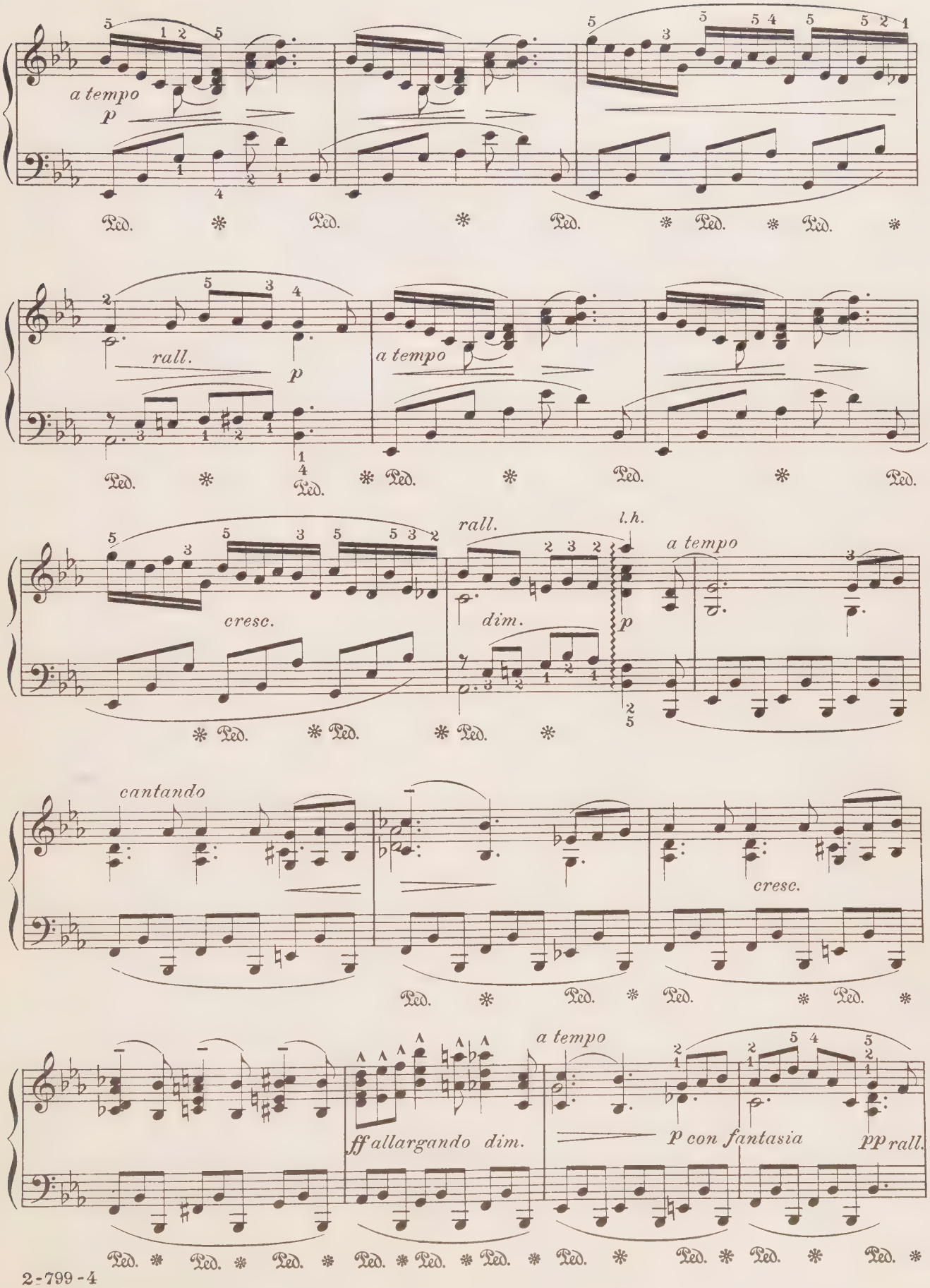
AU MATIN
AT MORN

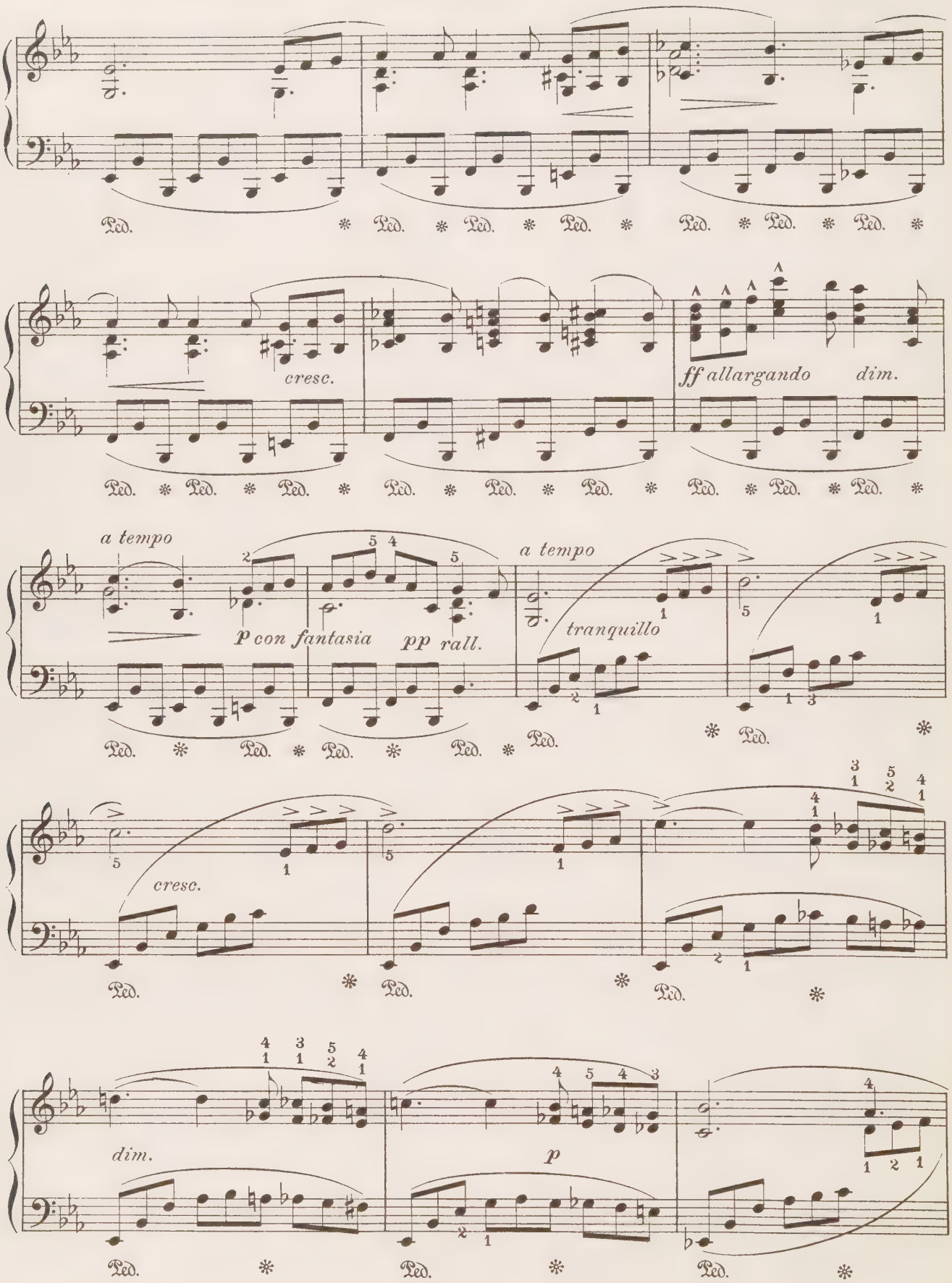
Edited by
Charles Dennée

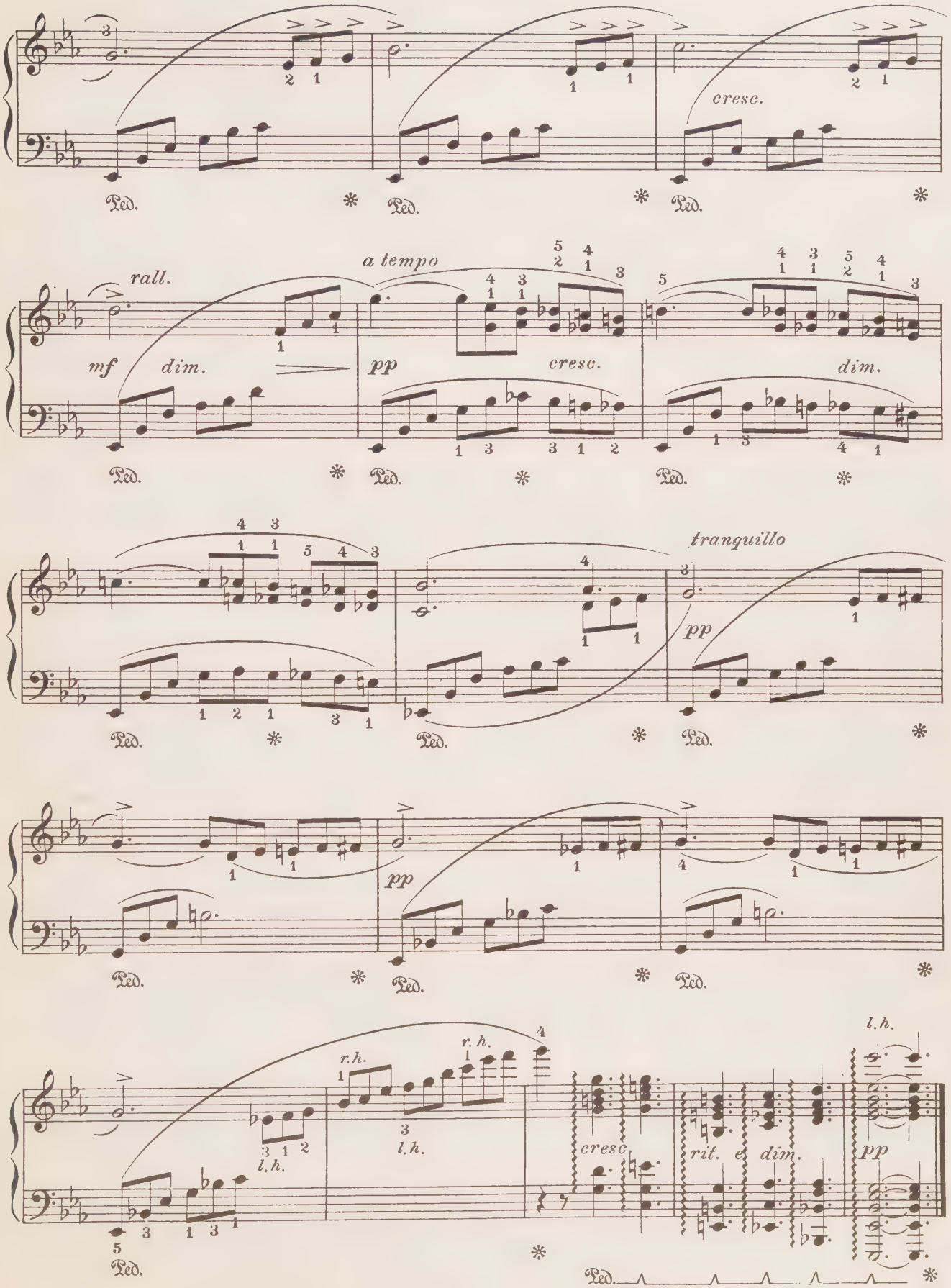
BENJAMIN GODARD
Op. 83



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a tempo
p
Ped.
rall.
p
a tempo
cresc.
dim.
rall.
l.h.
p
a tempo
cantando
cresc.
ff allargando dim.
a tempo
p con fantasia
pp rall.


Ped.
cresc.
ff allargando
dim.
a tempo
p con fantasia
pp rall.
a tempo
tranquillo
cresc.
dim.
p


cresc.
rall.
a tempo
mf
dim.
pp
cresc.
dim.
tranquillo
pp
r.h.
l.h.
cresc.
rit. e dim.
pp
Ped.

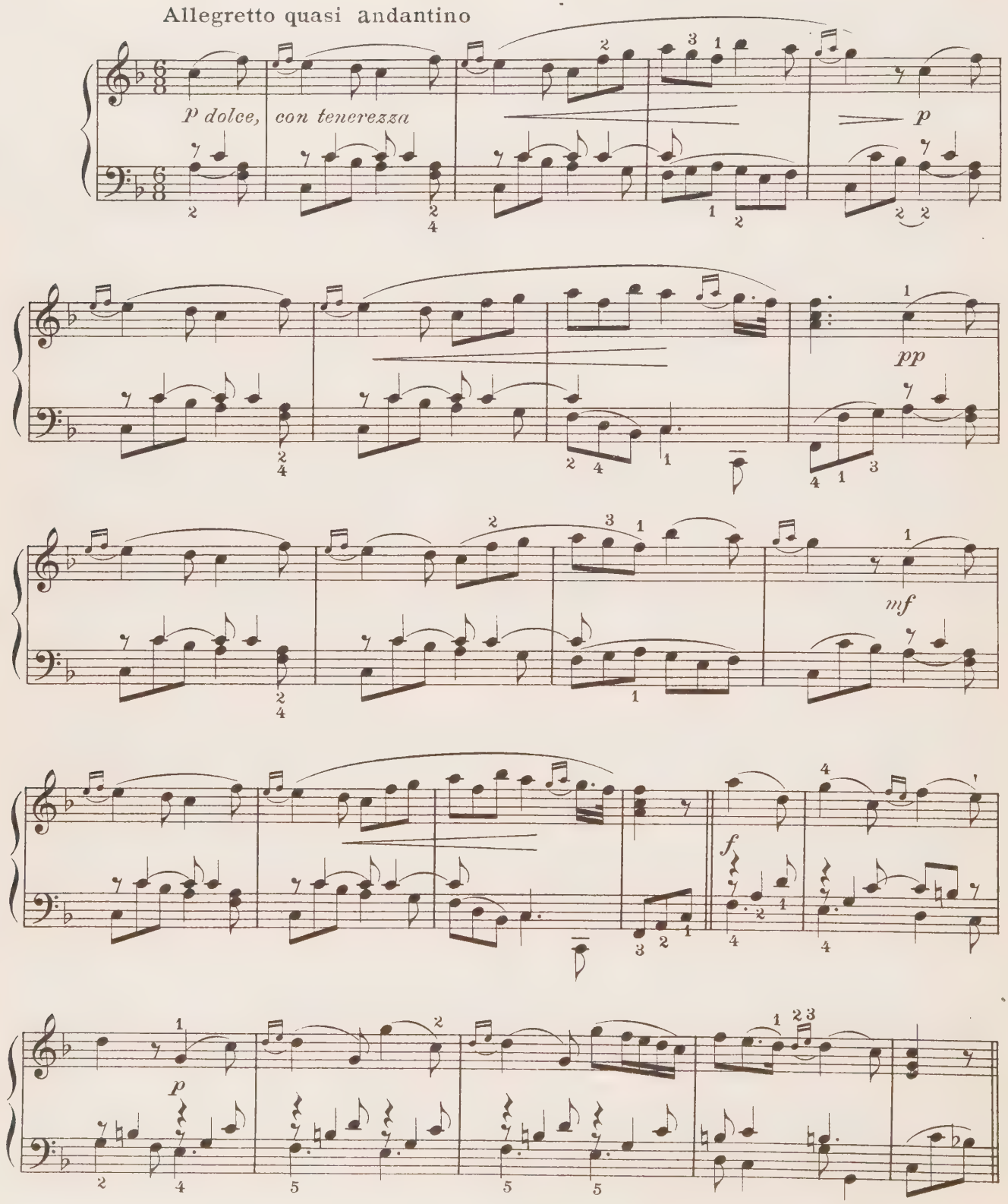
THE NUN

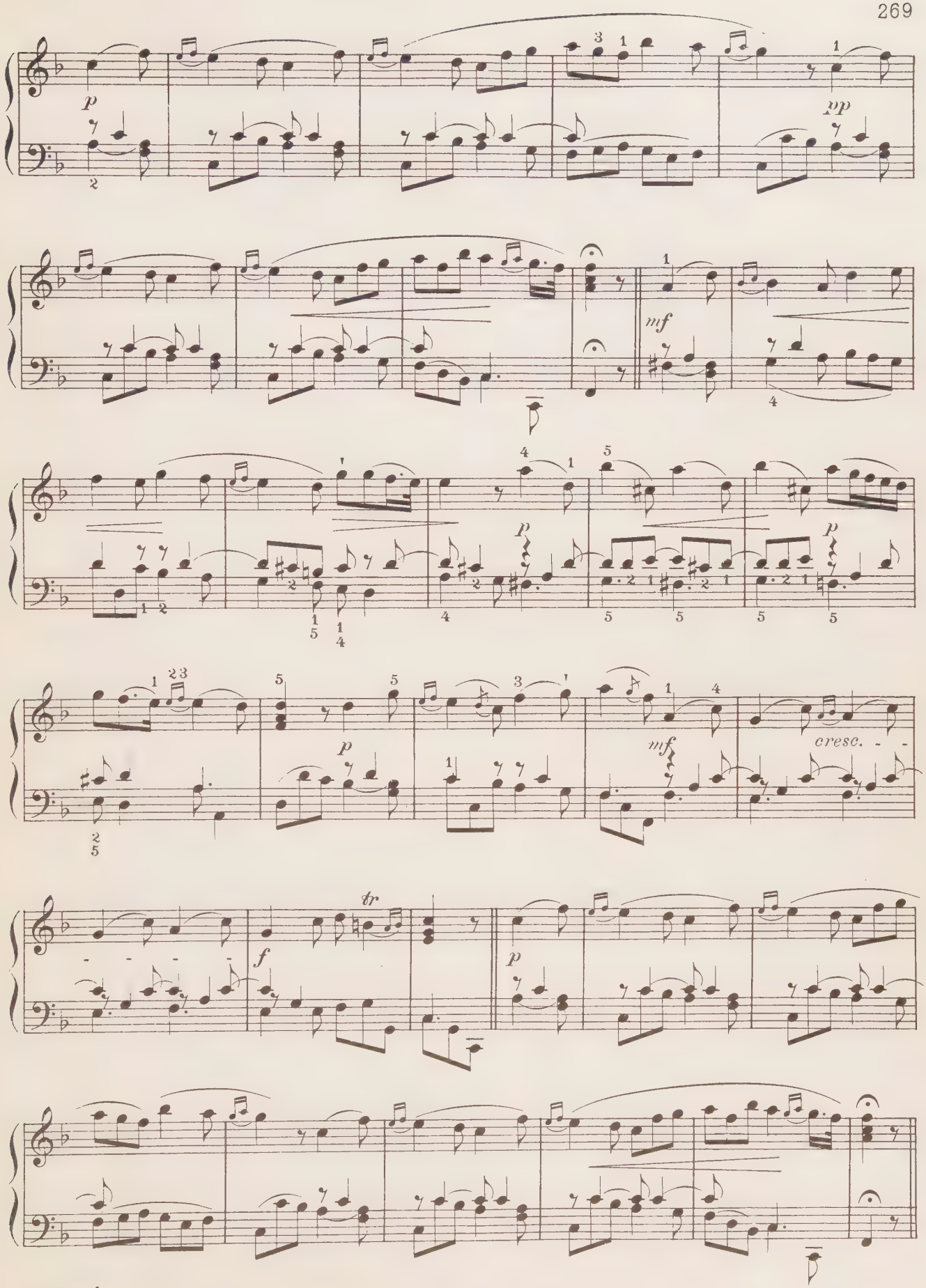
SOEUR MONIQUE

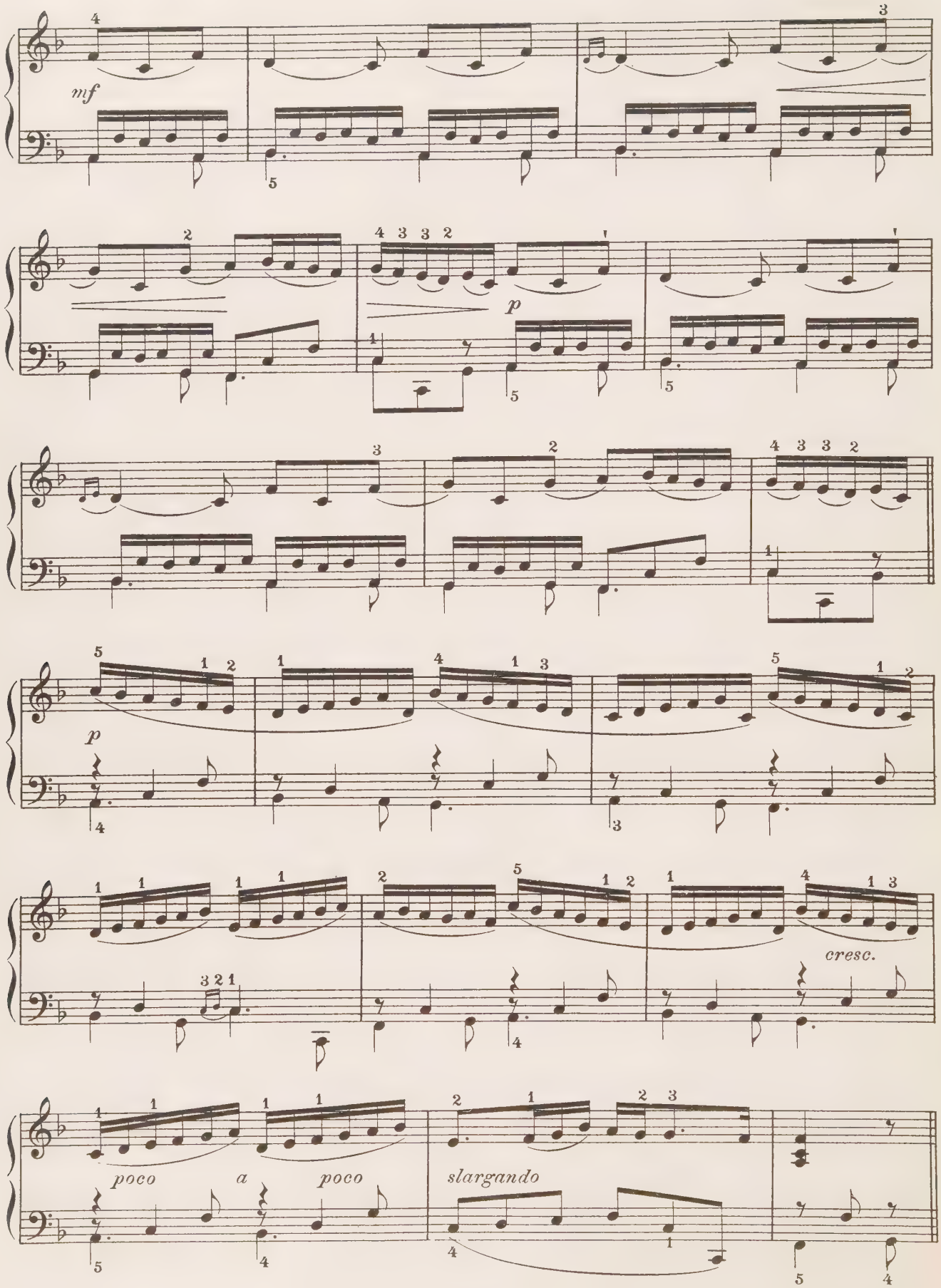
Rondo

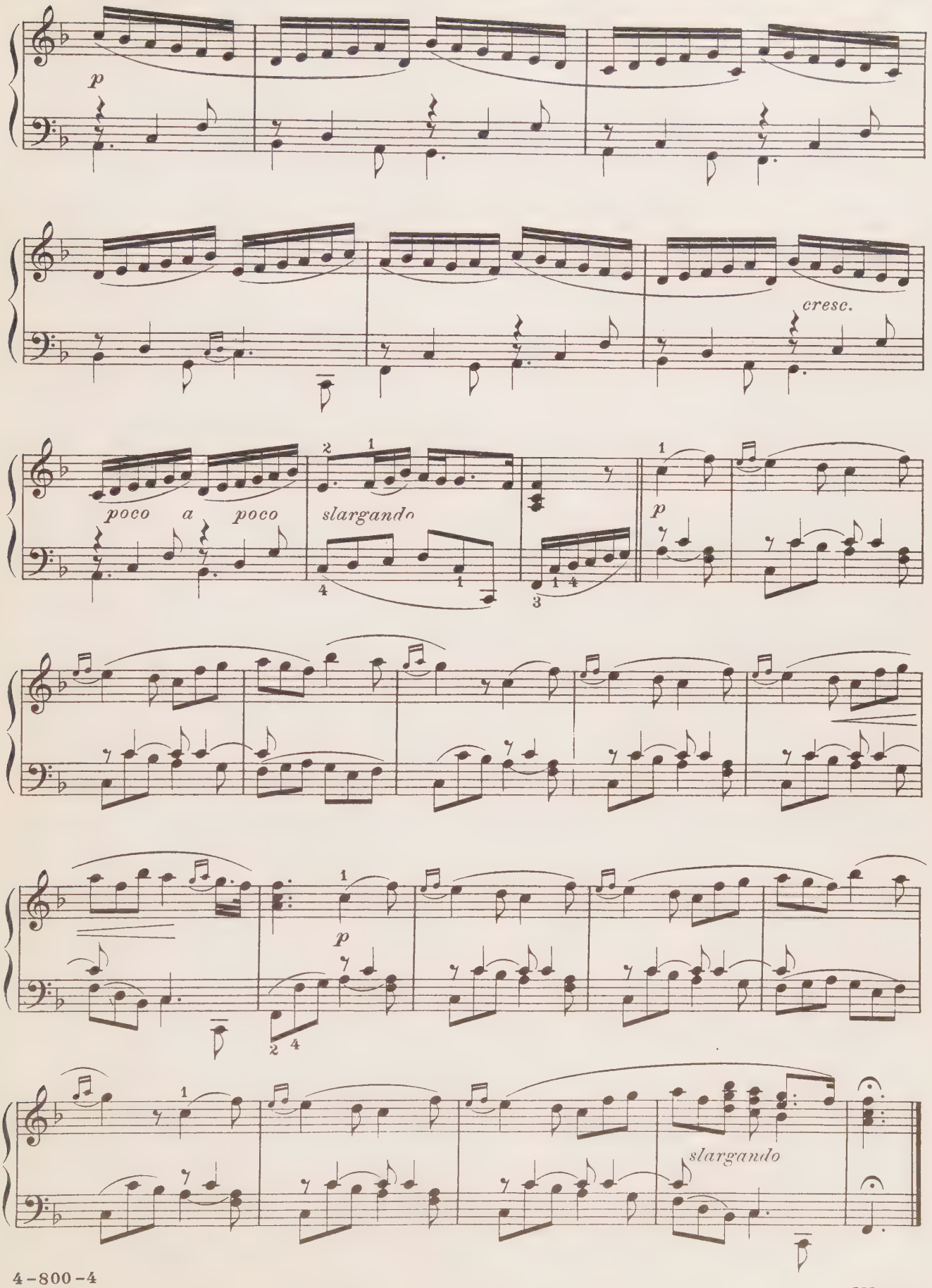
F. COUPERIN

Allegretto quasi andantino




p
pp
mf
p
p
mf
cresc.
f
tr
p


mf
p
p
cresc.
poco a poco
slargando


p
cresc.
poco a poco
slargando
p
p
slargando

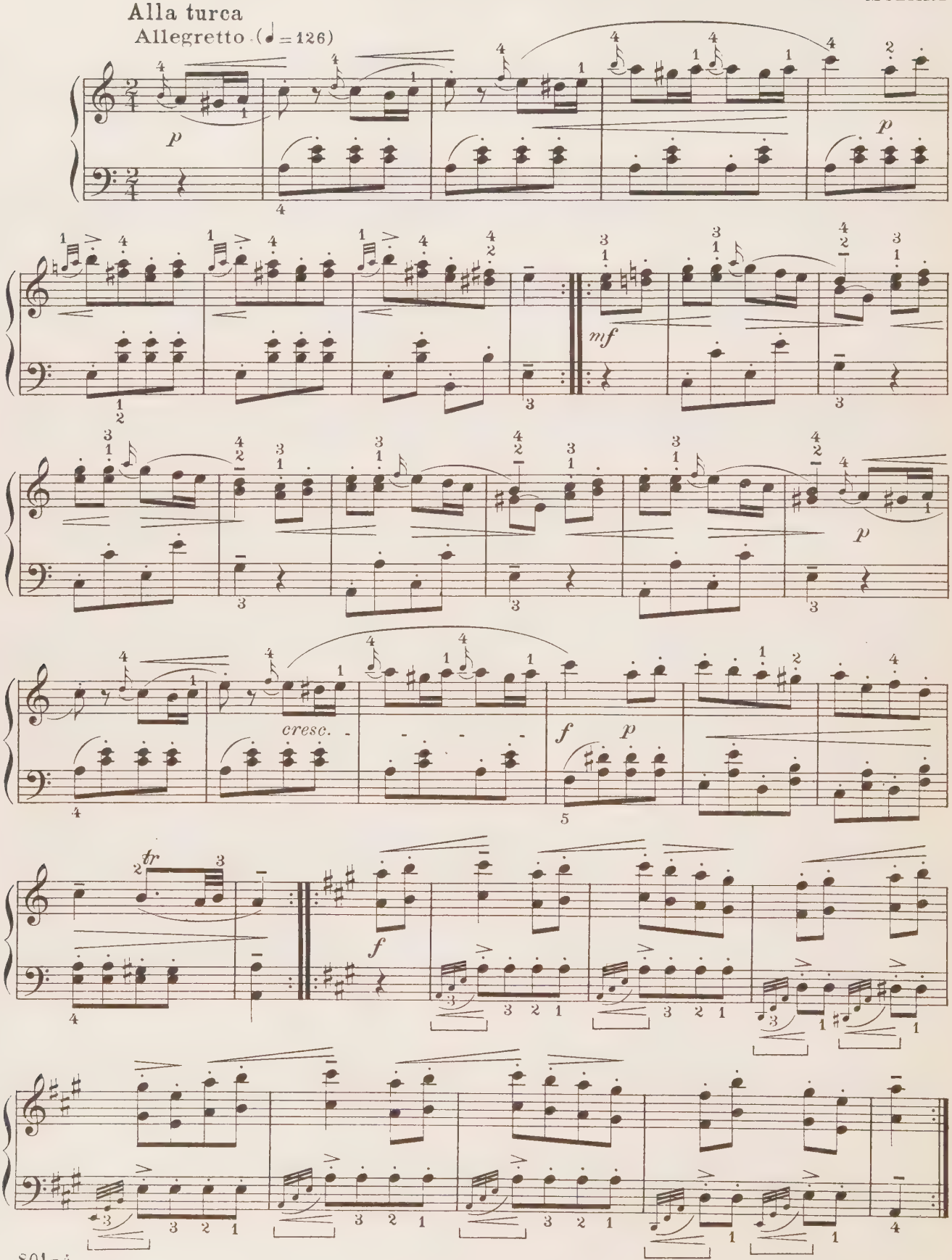
TURKISH MARCH

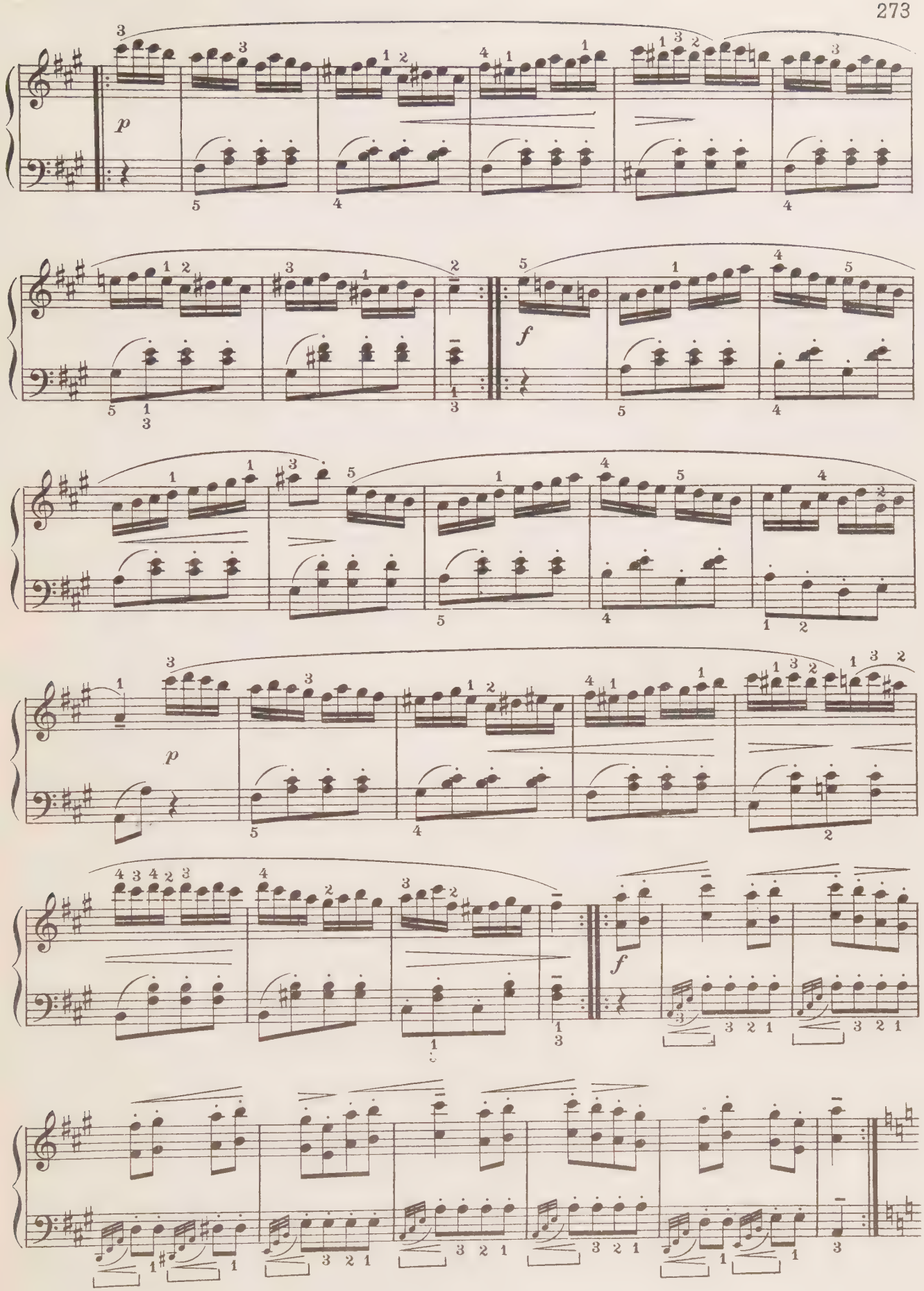
(FROM SONATA IN A)

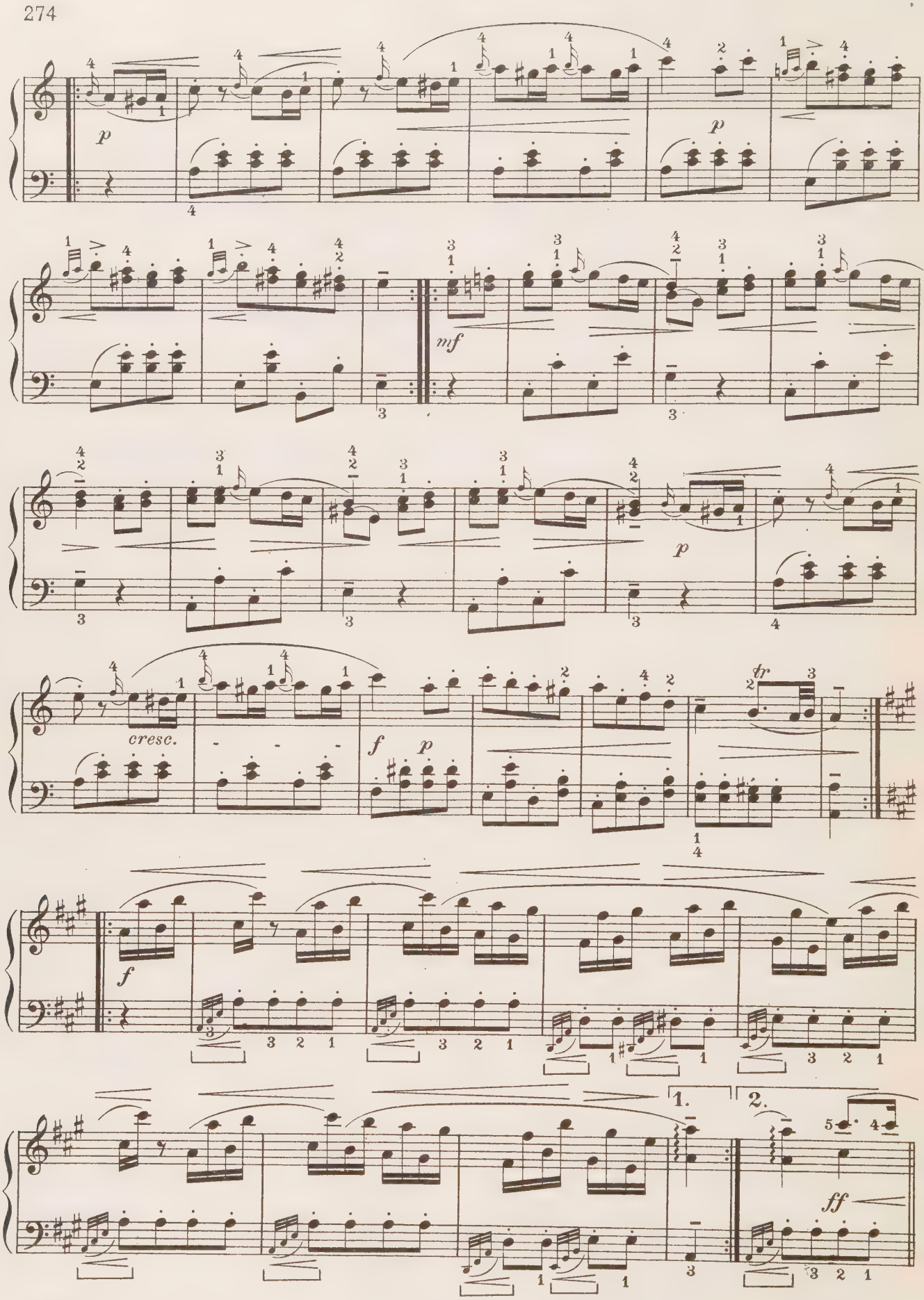
MOZART

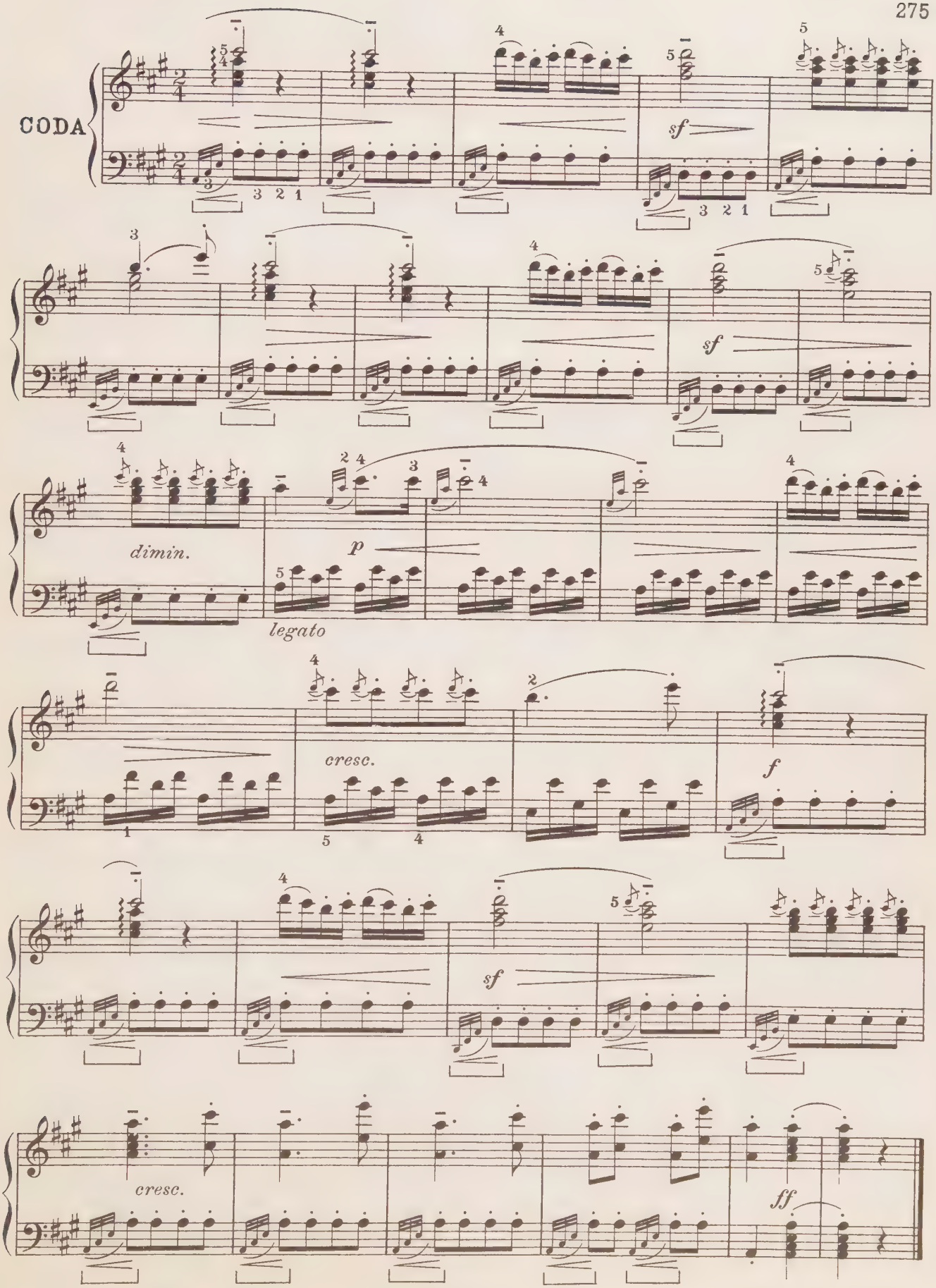
Alla turca

Allegretto (♩ = 126)




p
f
p
f


p
p
mf
p
cresc.
f
p
tr
f
1.
2.
ff


CODA
sf
dimin.
p
legato
cresc.
f
sf
cresc.
ff
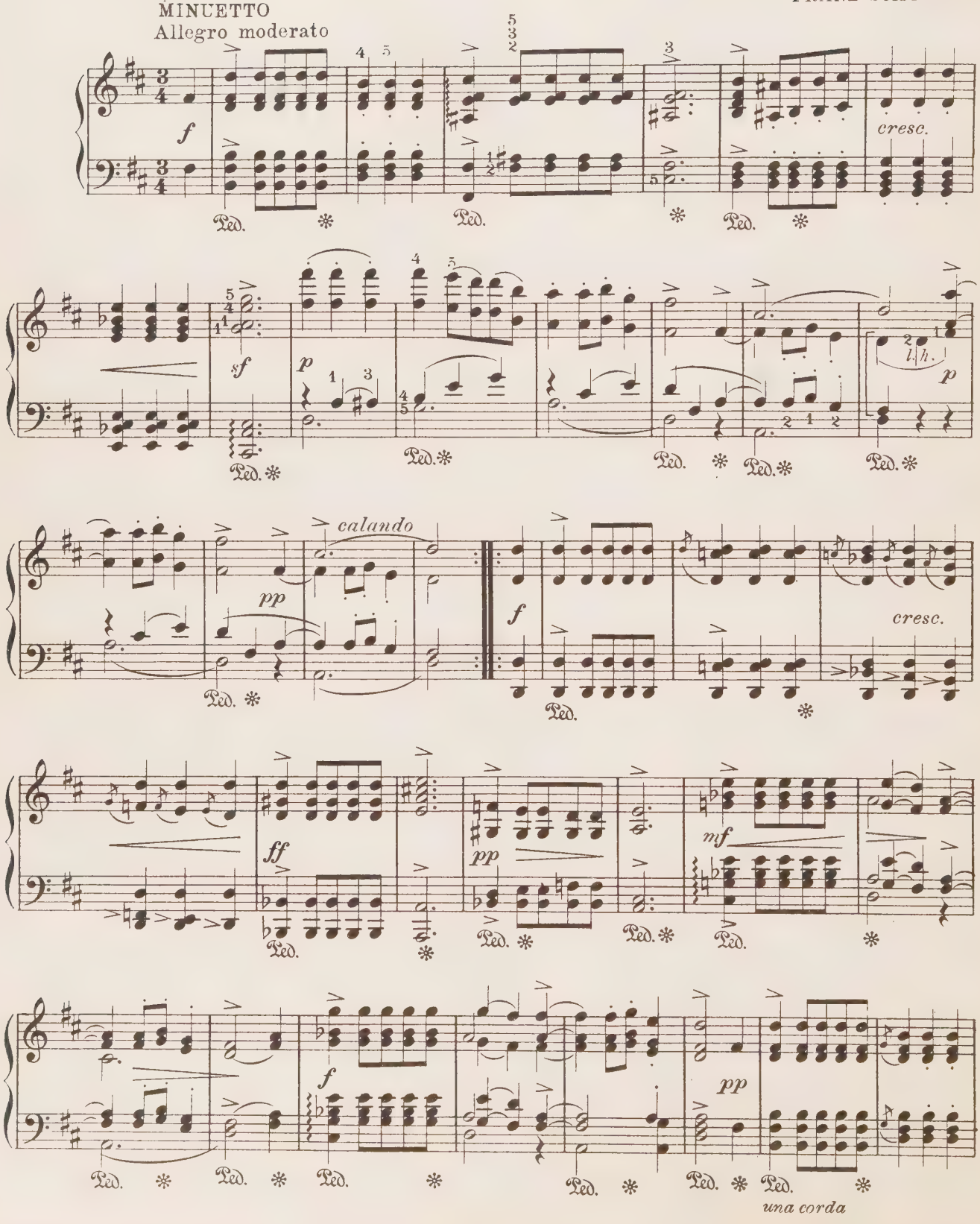
MINUETTO E TRIO

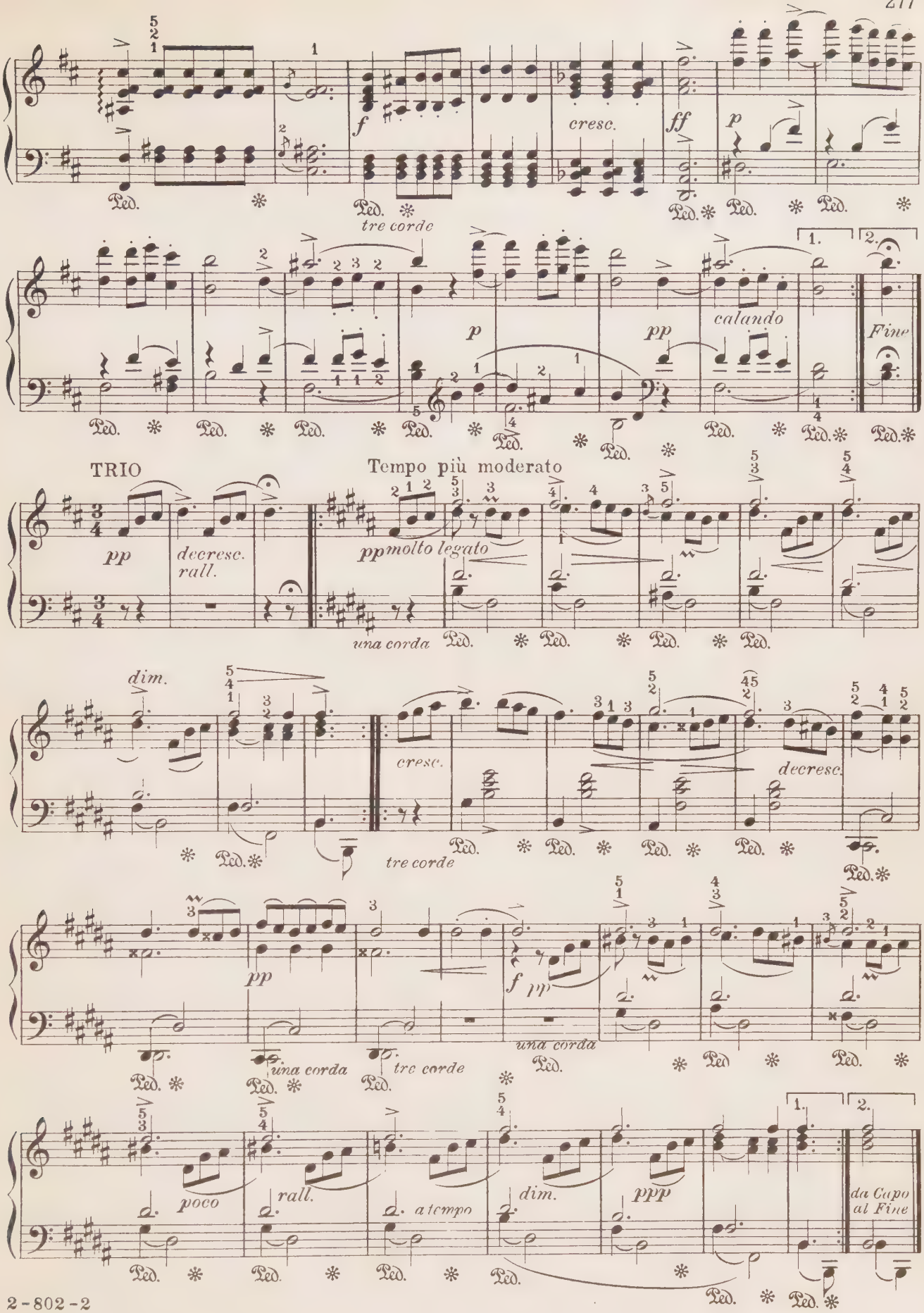
Edited by
Charles Dennée

B MINOR

FRANZ SCHUBERT

MINUETTO
Allegro moderato

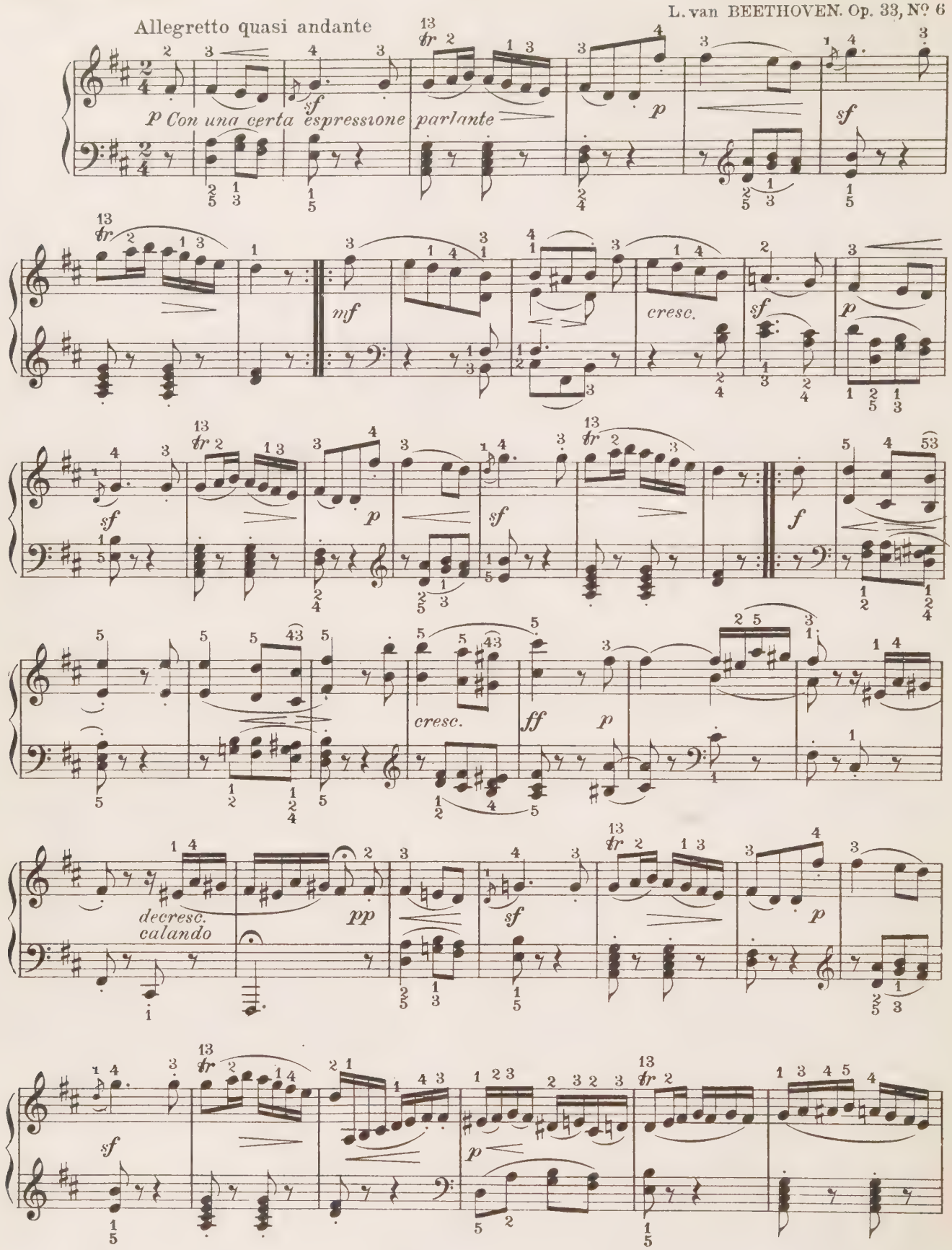


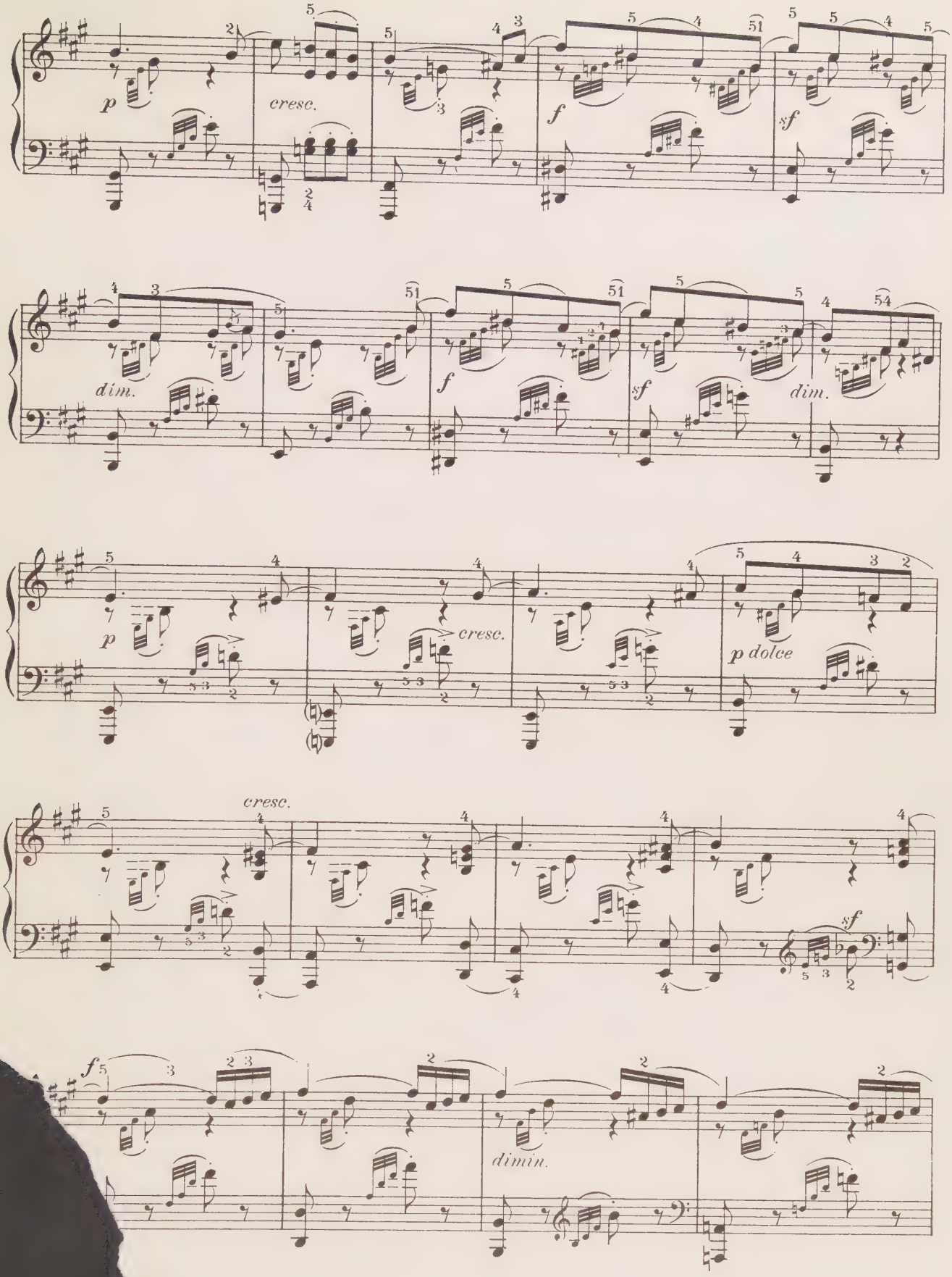

cresc.
ff
p
tre corde
1.
2.
p
pp
calando
Fine
TRIO
Tempo più moderato
pp
decresc.
rall.
ppmolto legato
una corda
dim.
cresc.
tre corde
decresc.
pp
una corda
tre corde
f
pp
una corda
poco
rall.
a tempo
dim.
ppp
da Capo
al Fine

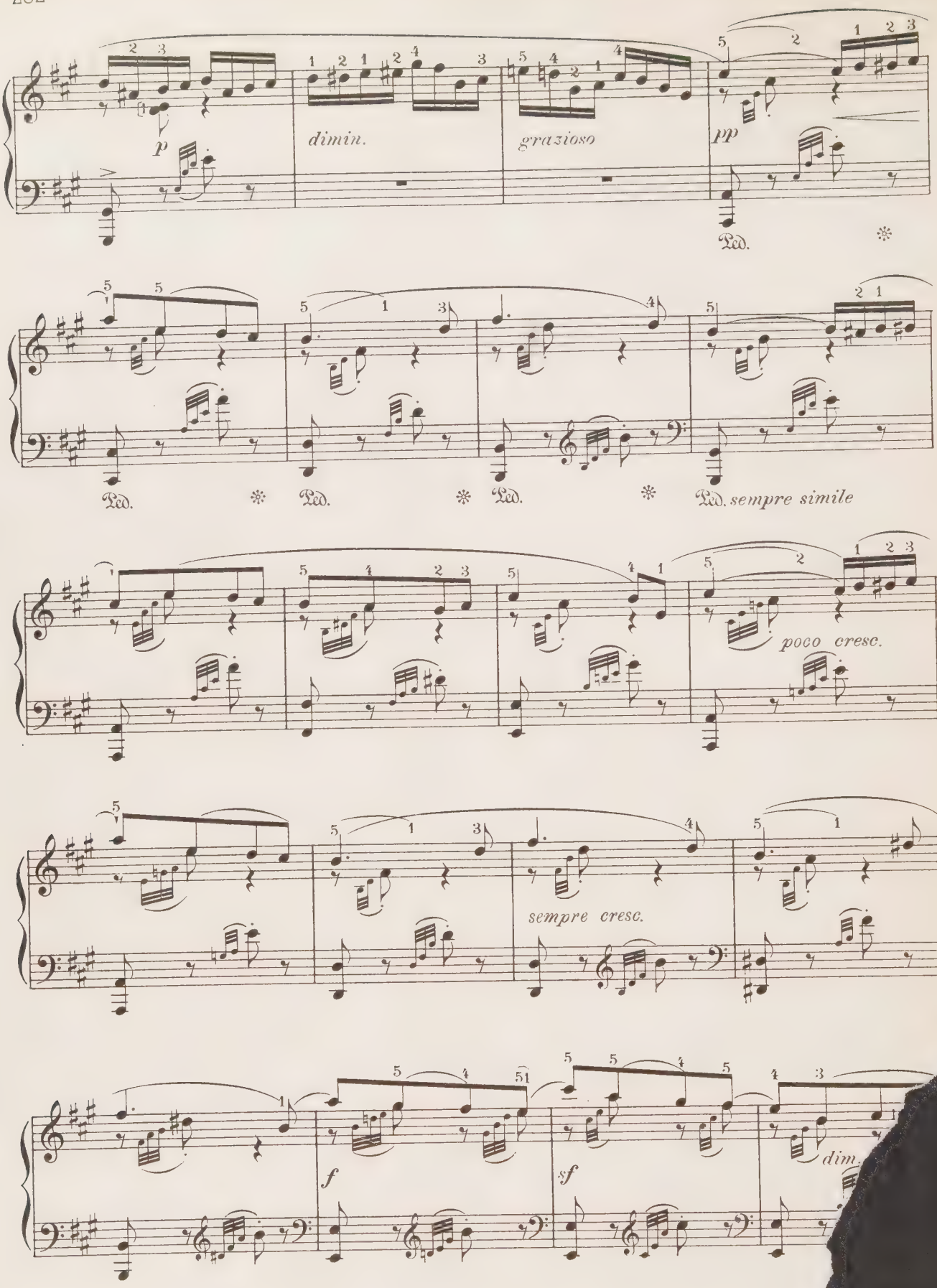
Edited by
CHARLES DENNÉE

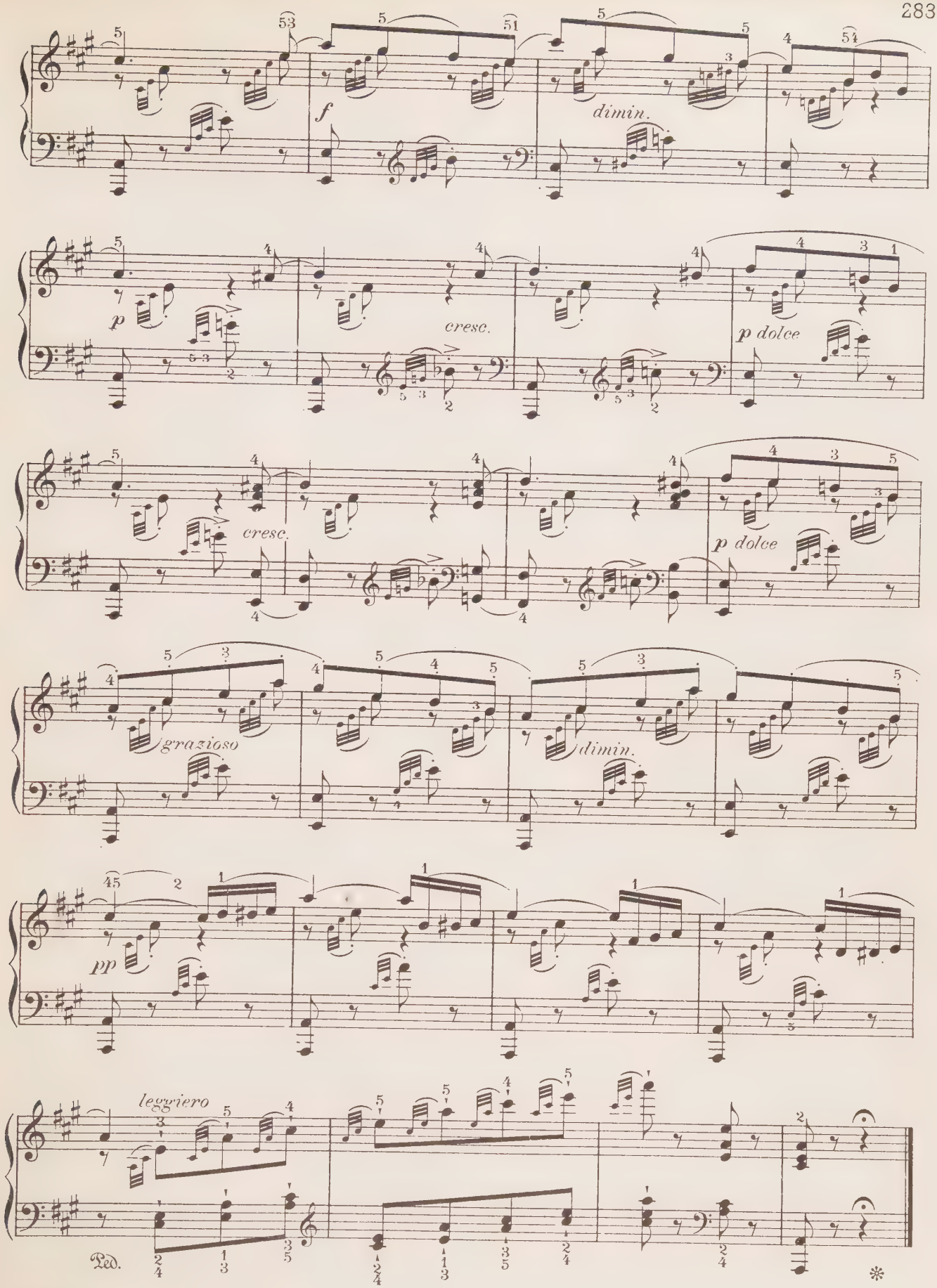
BAGATELLE

L. van BEETHOVEN. Op. 33, Nº 6




p
cresc.
f
sf
dim.
f
sf
dim.
p
cresc.
p dolce
cresc.
sf
f
dimin.

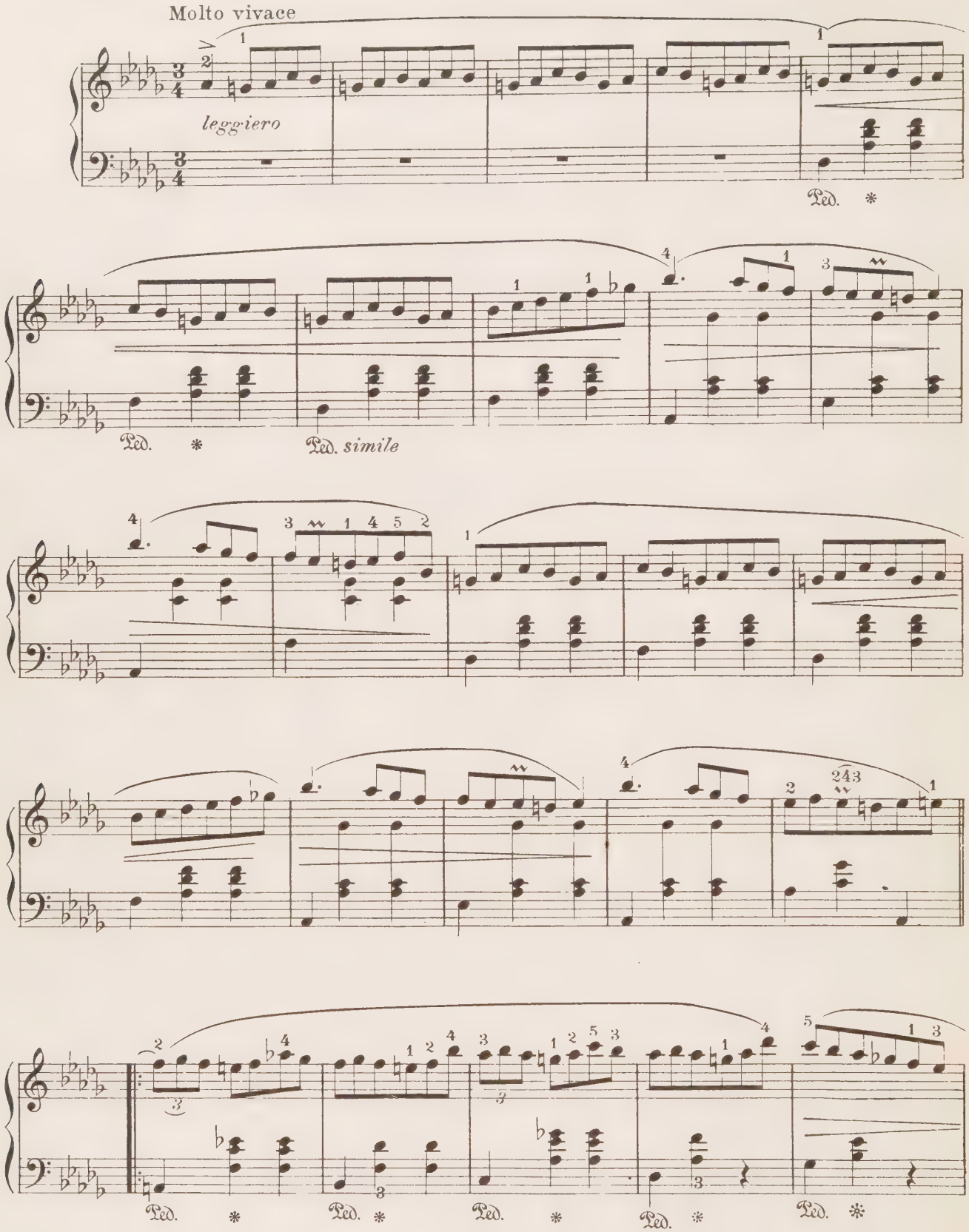

p
dimin.
grazioso
pp
Ped.
Ped.
Ped.
Ped.
Ped. sempre simile
poco cresc.
sempre cresc.
f
sf
dim.

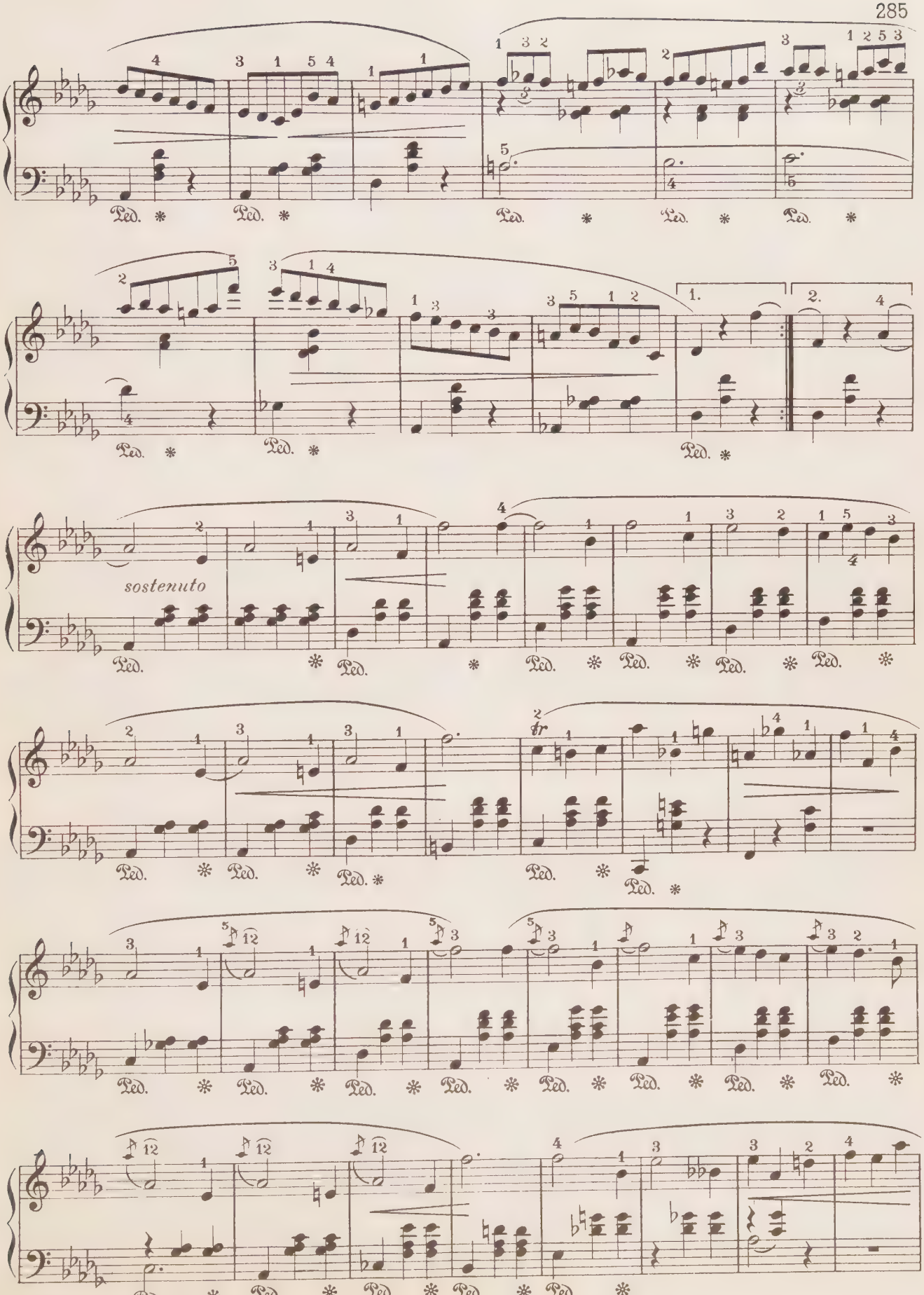

f
dimin.
p
cresc.
p dolce
cresc.
p dolce
grazioso
dimin.
pp
leggiero
Ped.

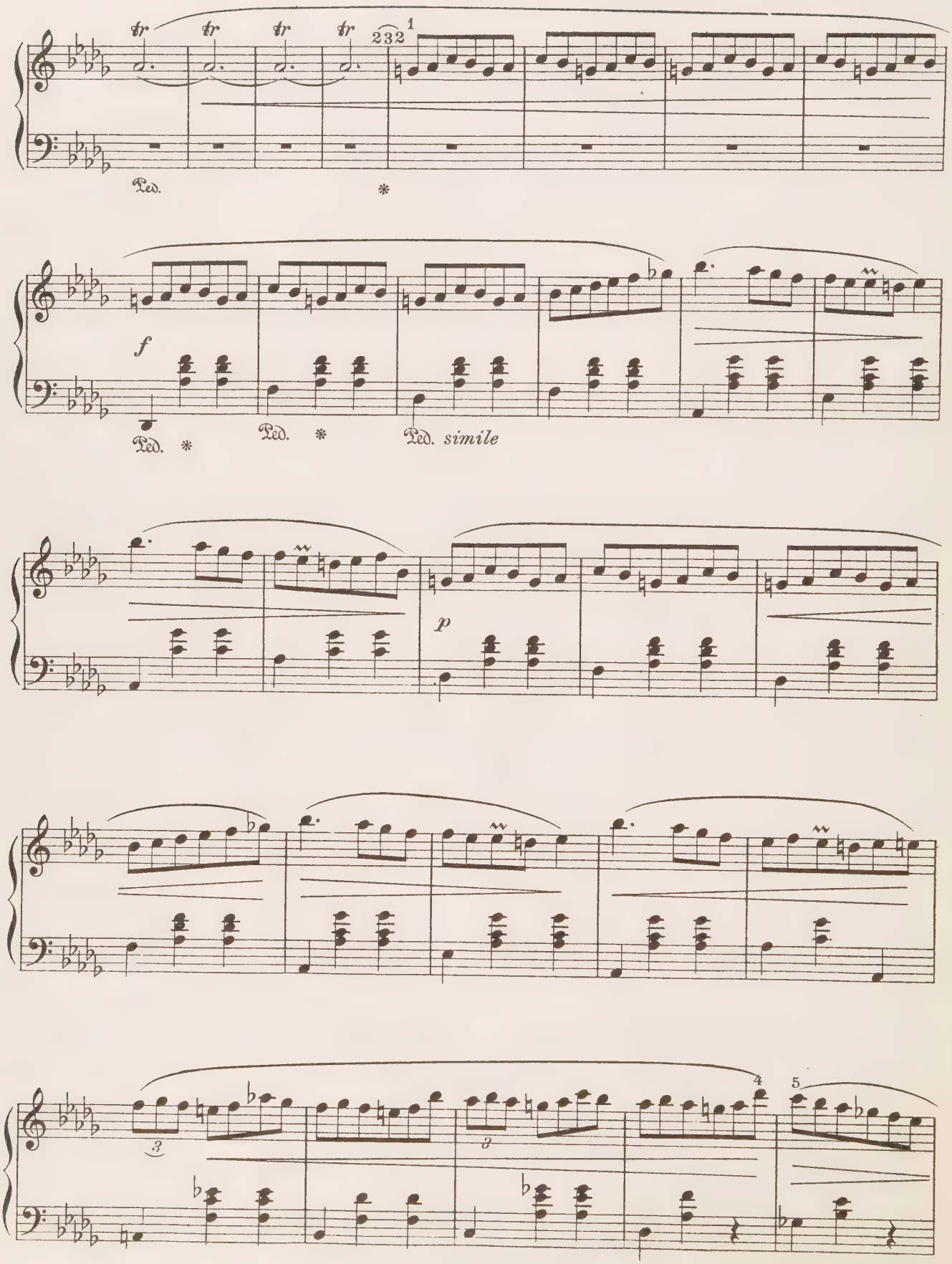
VALSE
D-FLAT
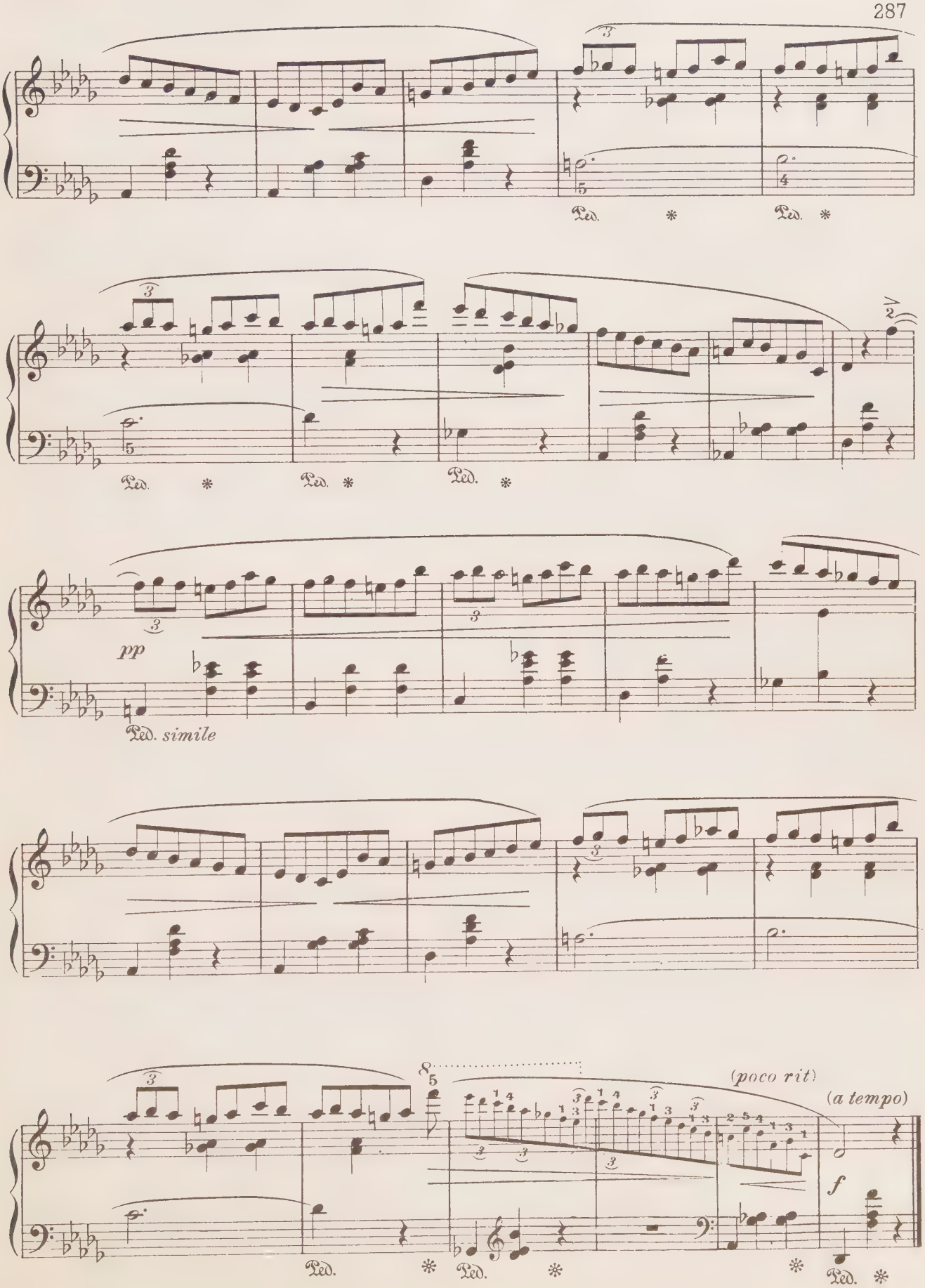
Edited by
CHARLES DENNÉE

F. CHOPIN
Op. 64, No. 1




sostenuto
tr
Ped.

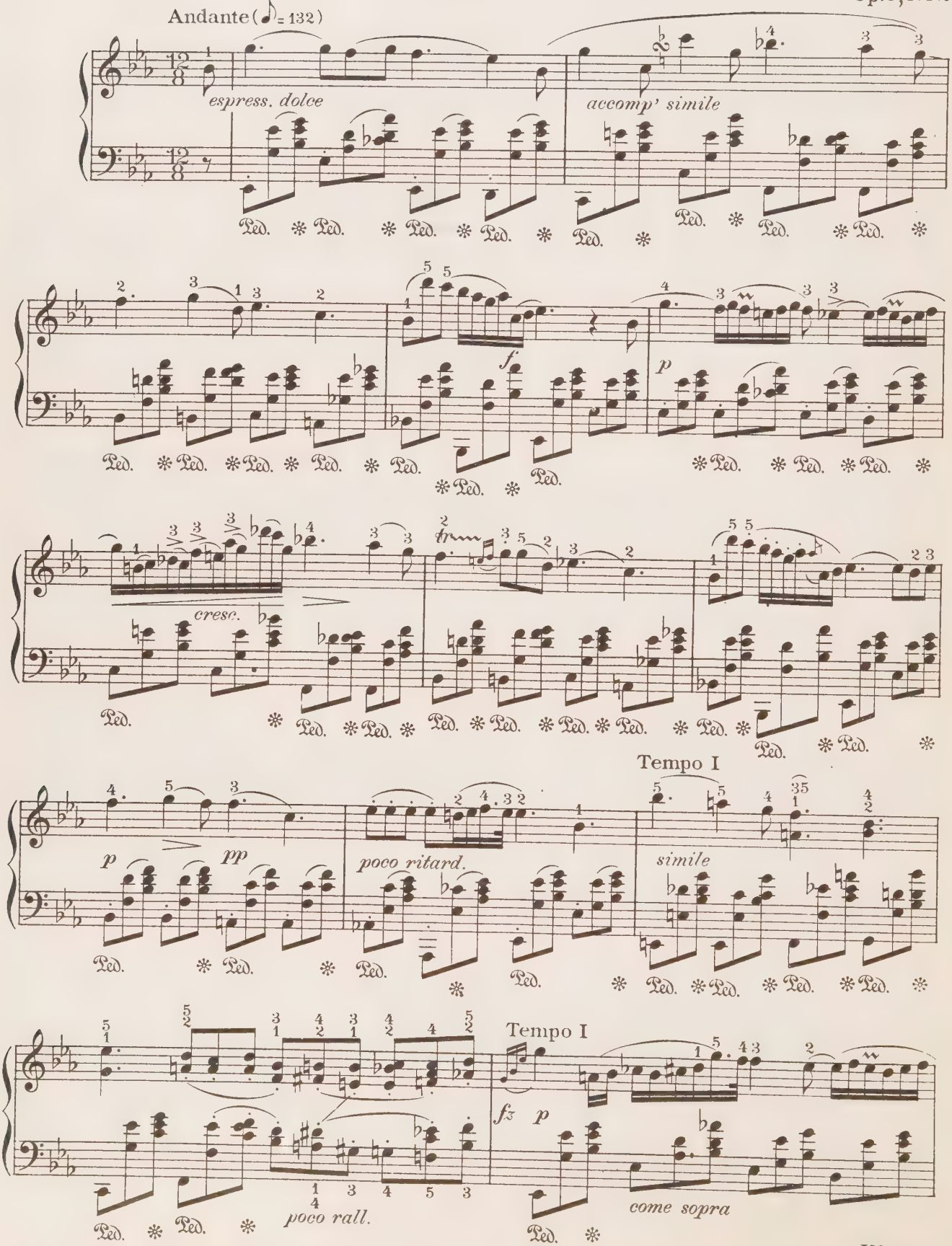

tr
tr
tr
tr
2 3 2
1
Ped.
*
f
Ped. *
Ped. *
Ped. simile
p
3
3
4
5

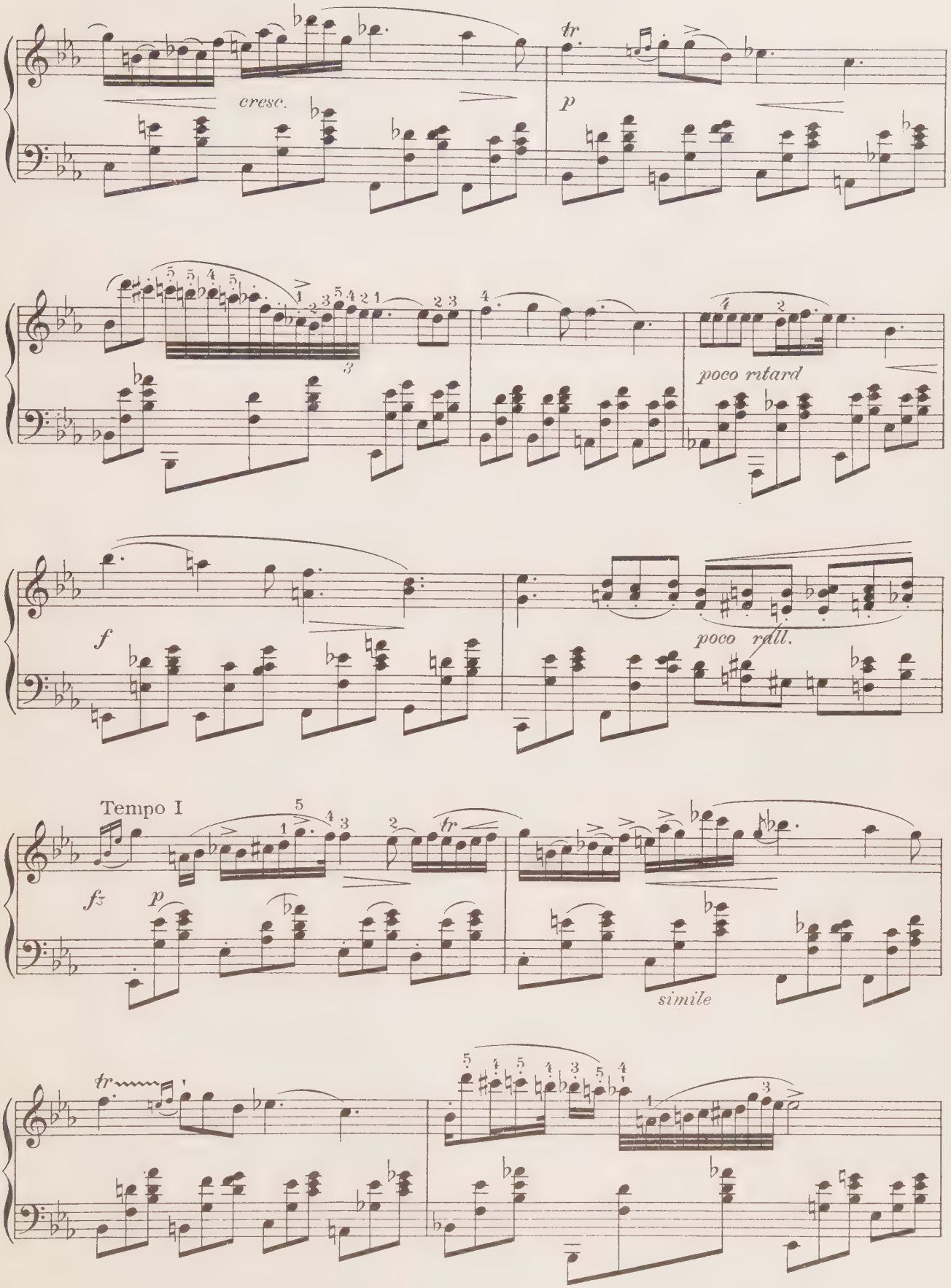

Ped. * Ped. *
Ped. * Ped. * Ped. *
pp
Ped. simile
(poco rit)
(a tempo)
f
Ped. * Ped. * Ped. *

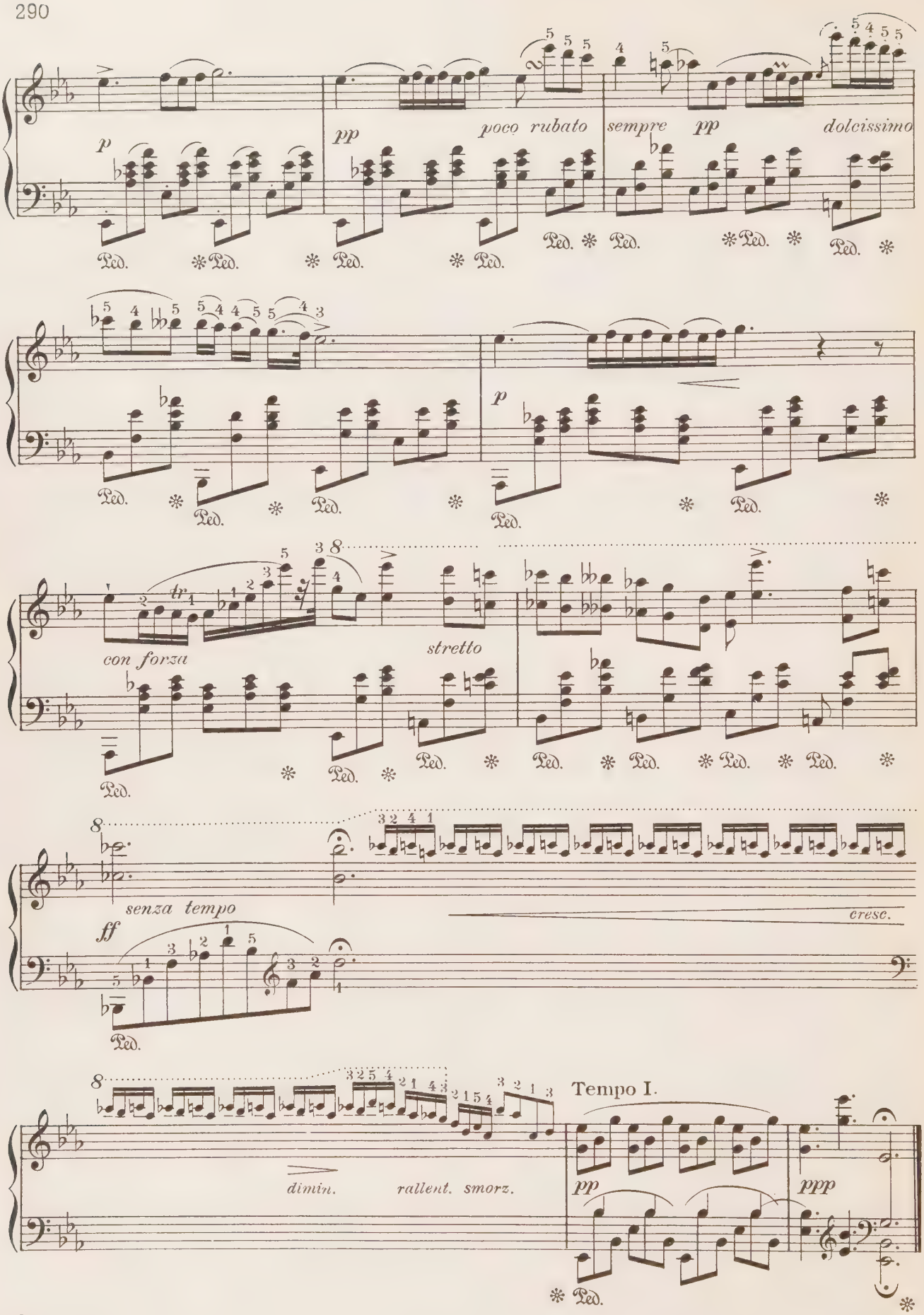
NOCTURNE

E-FLAT MAJOR

F. CHOPIN
Op. 9, No 2




cresc.
tr
p
poco ritard
f
poco rall.
Tempo I
fz
p
tr
simile
tr


p
pp
poco rubato
sempre pp
dolcissimo
Ped.
p
con forza
stretto
senza tempo
ff
cresc.
dimin.
rallent. smorz.
Tempo I.
pp
ppp



THE OLD "STRAD"
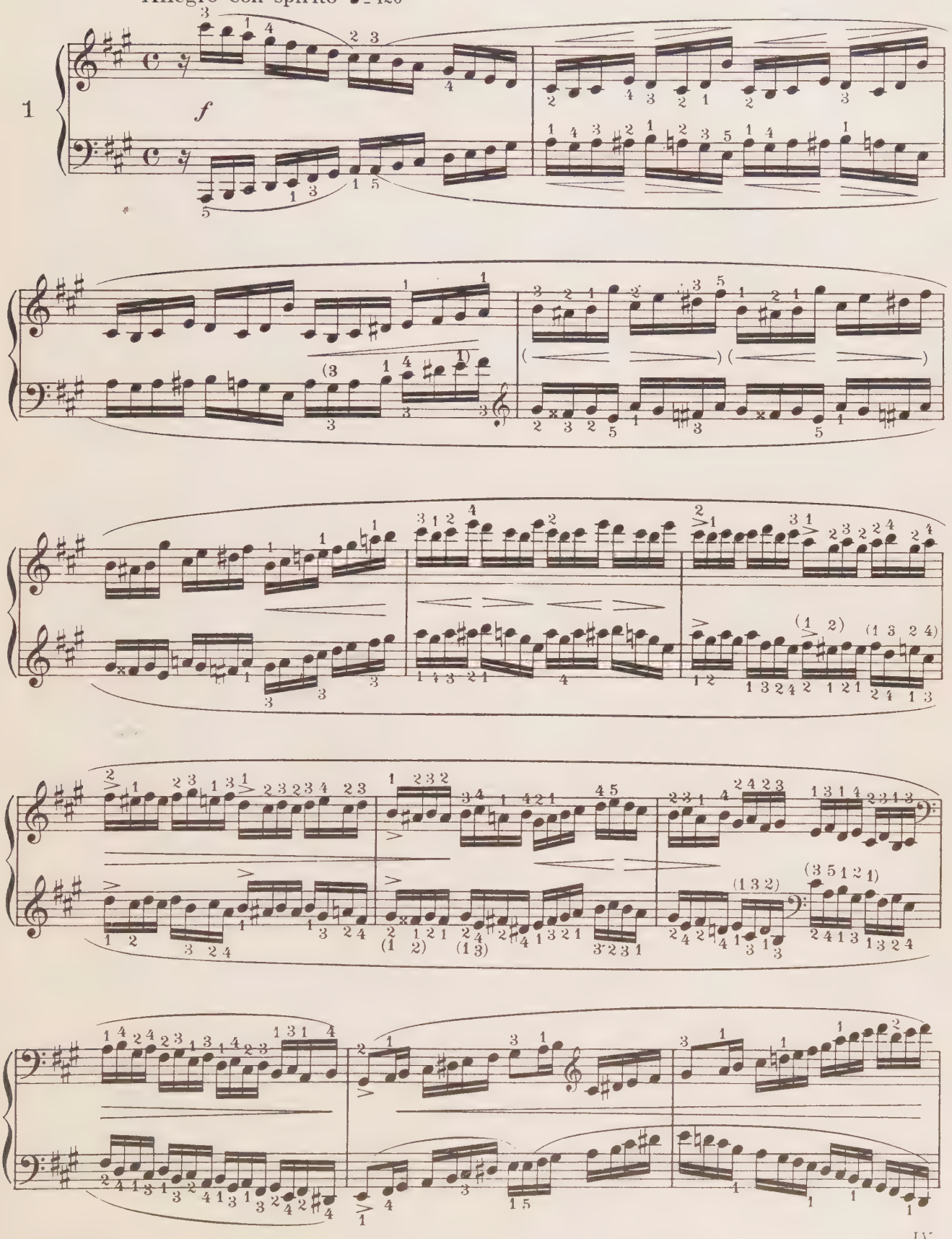
From the Painting by Lionel J. Cowen
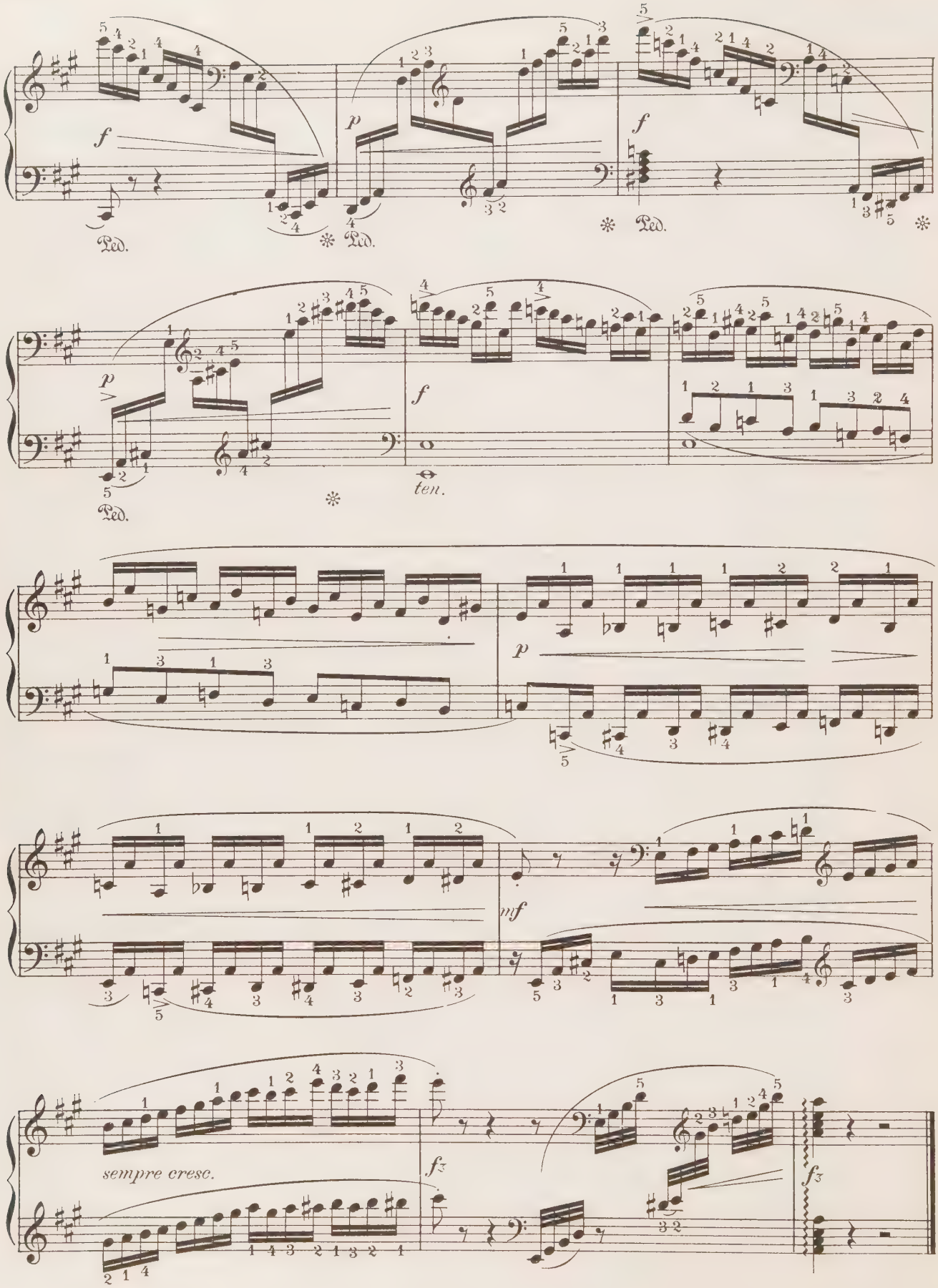
SELECTED FOURTH GRADE STUDIES

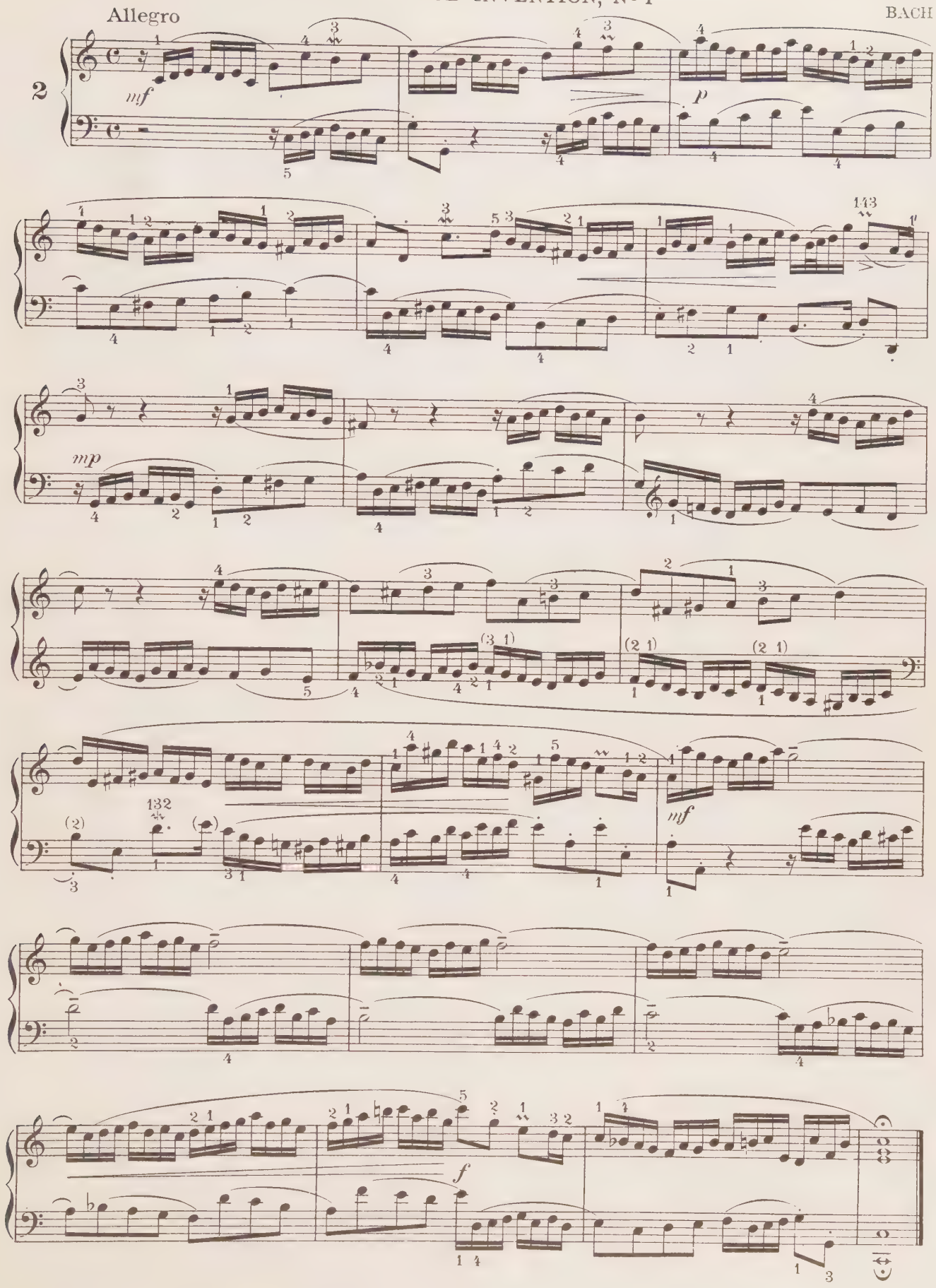
STUDY IN A MAJOR
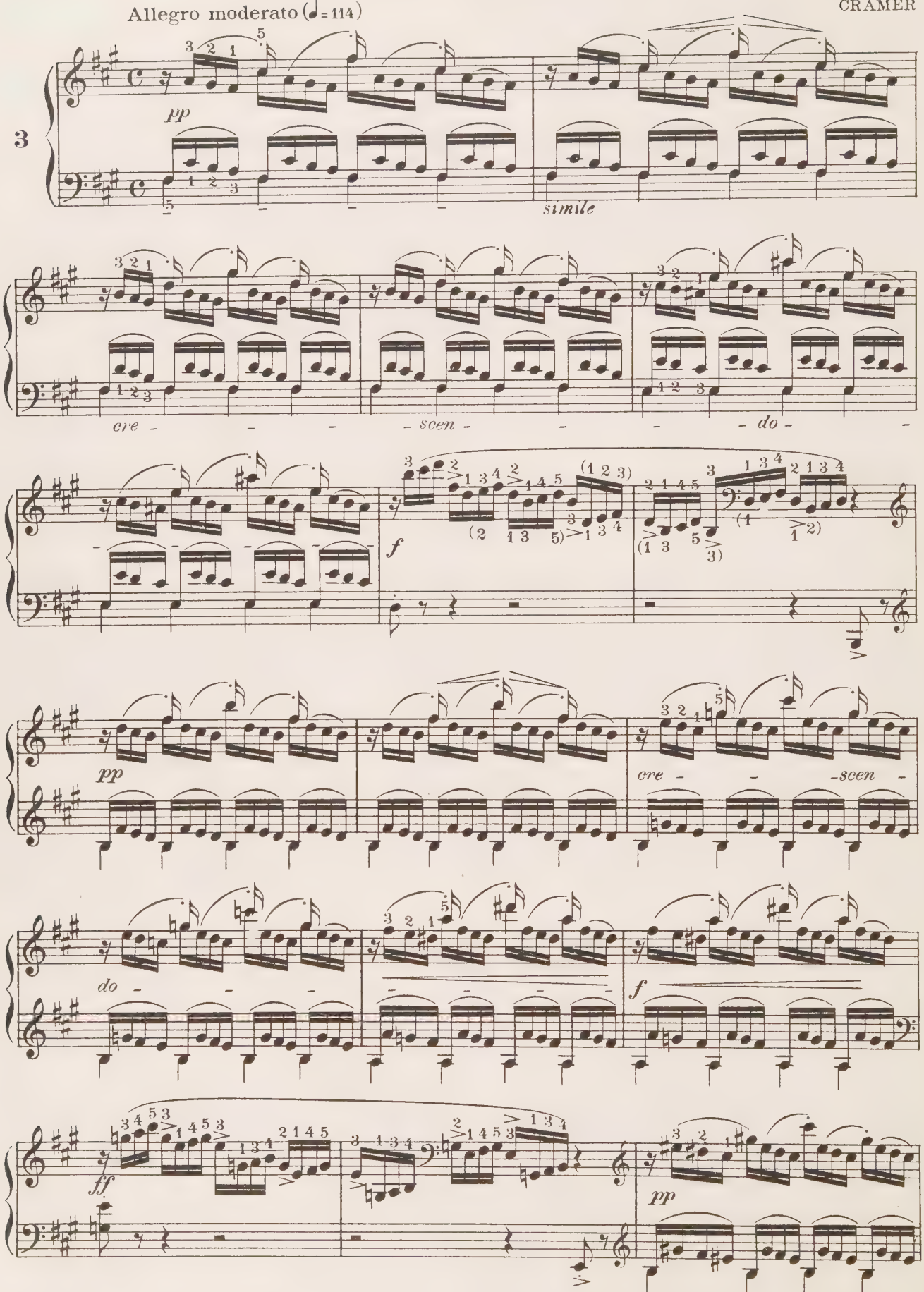
J. B. CRAMER

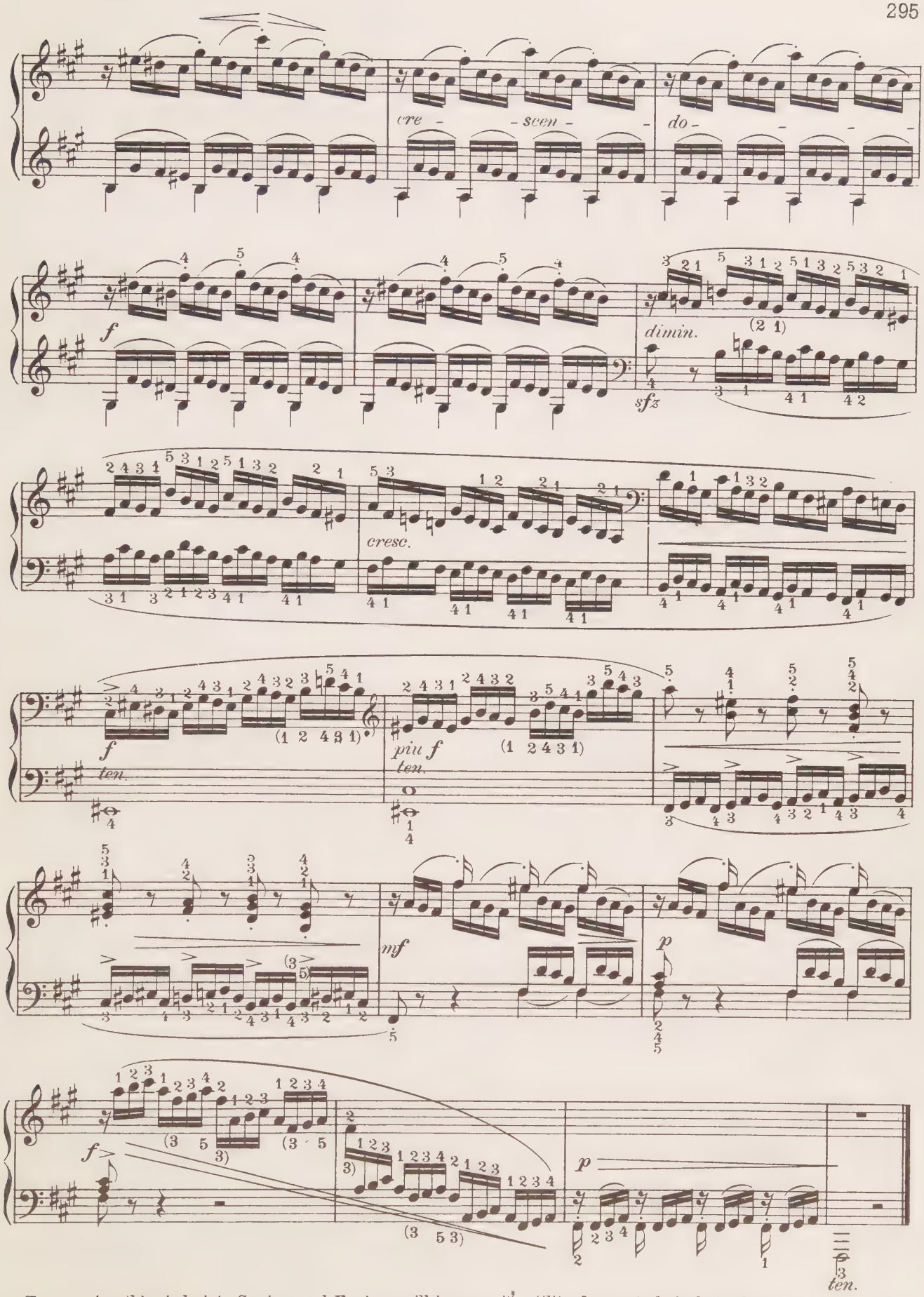
Allegro con spirito ♩= 120




f
Ped.
p
Ped.
f
Ped.
p
Ped.
f
ten.
p
mf
sempre cresc.
fz
fz


Allegro
2
mf
p
mp
mf
f
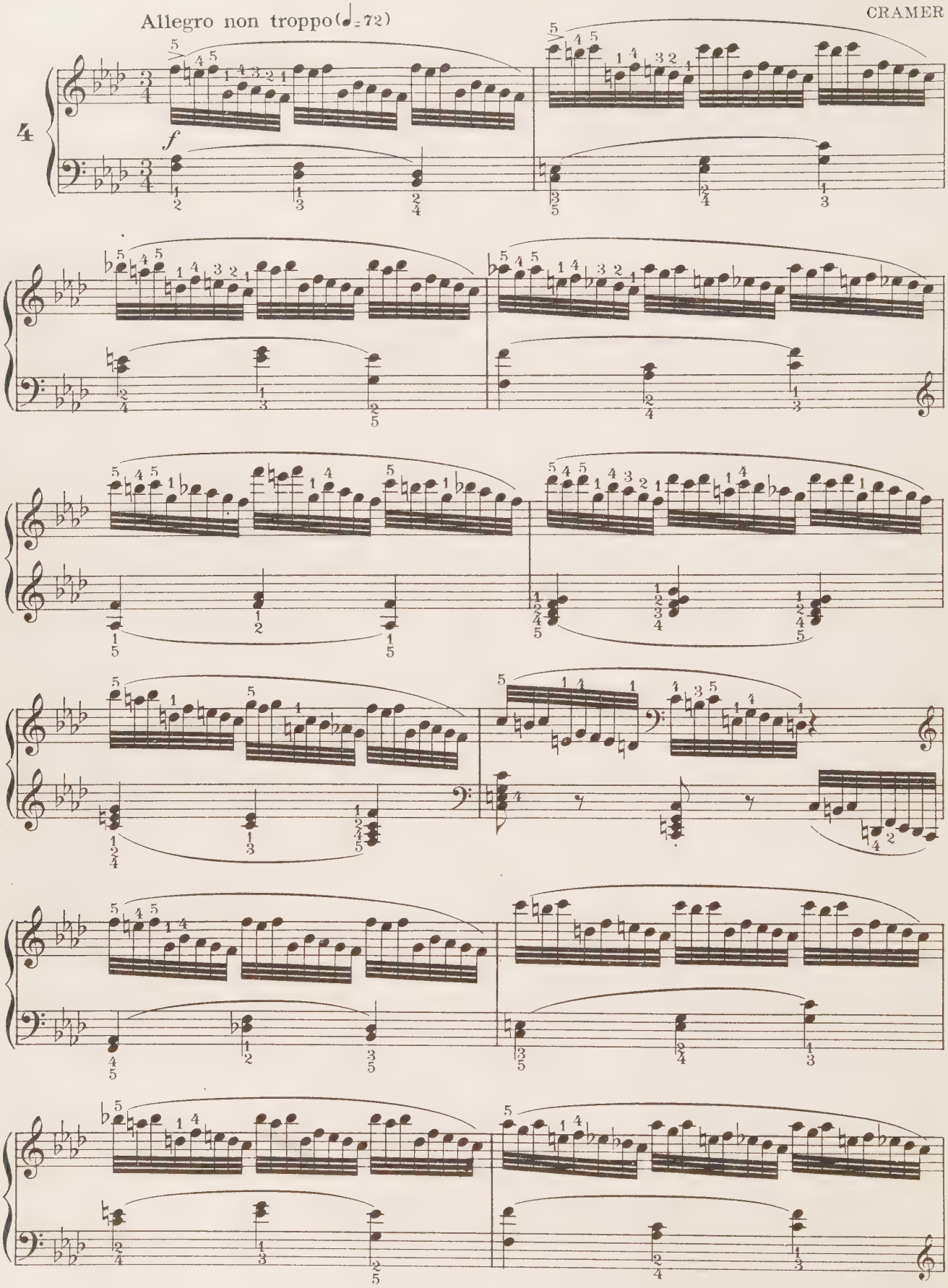

Allegro moderato (♩= 114)
3
pp
simile
cre - - - - scen - - - - do - -
f
pp
cre - - - scen -
do - - -
f
ff
pp
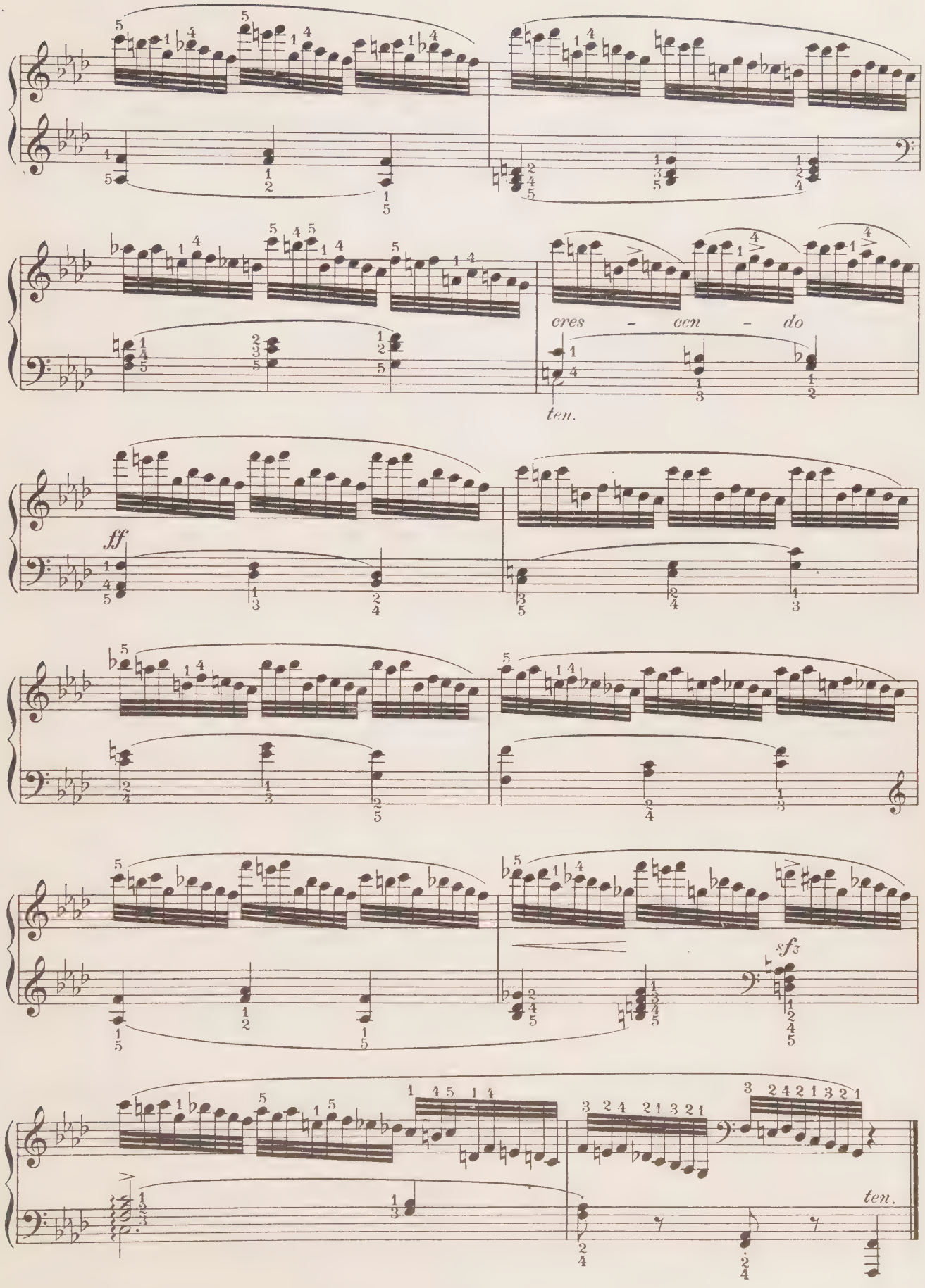


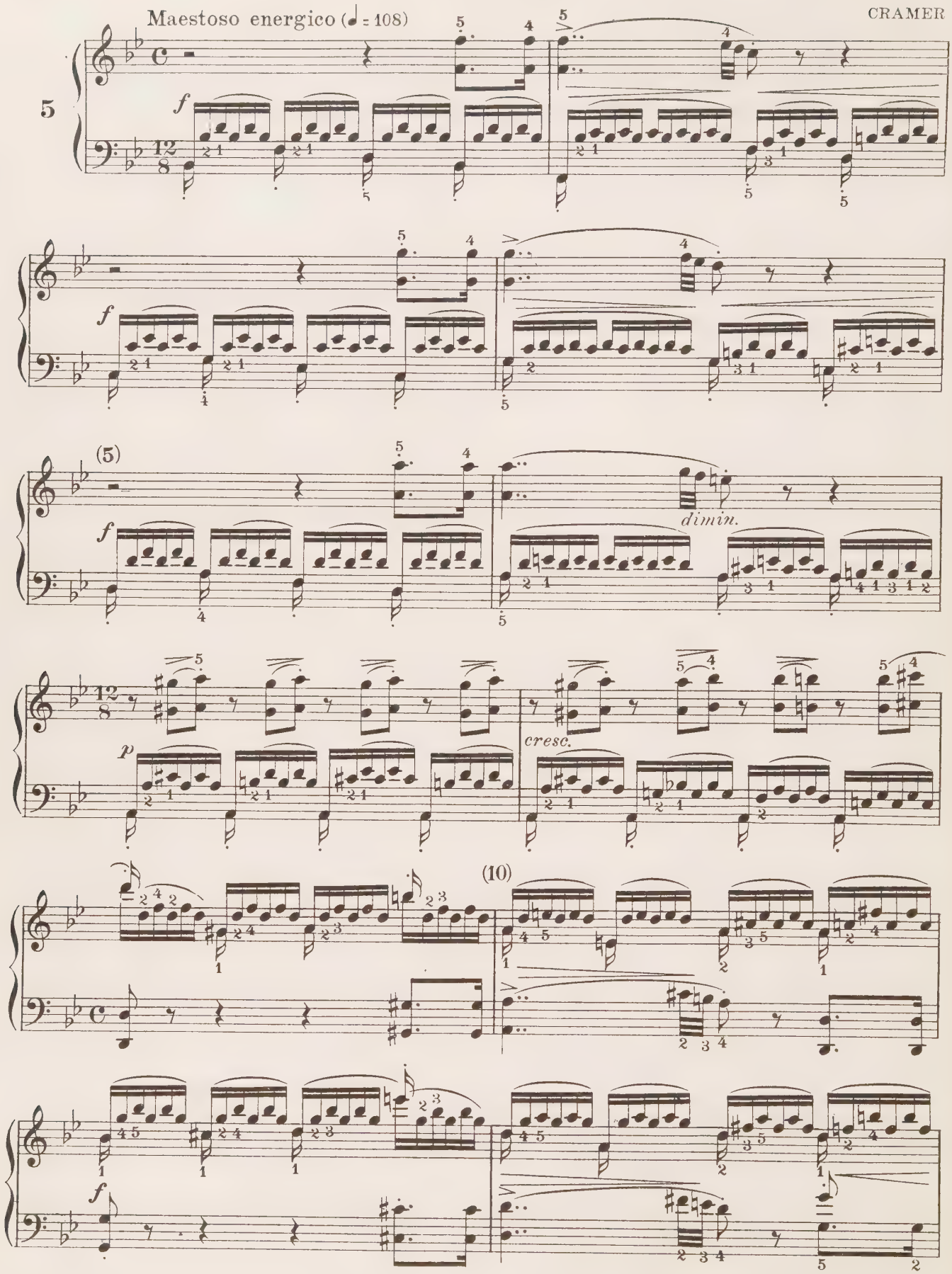
Transposing this study into G minor and F minor will increase it's utility from a technical stand point.

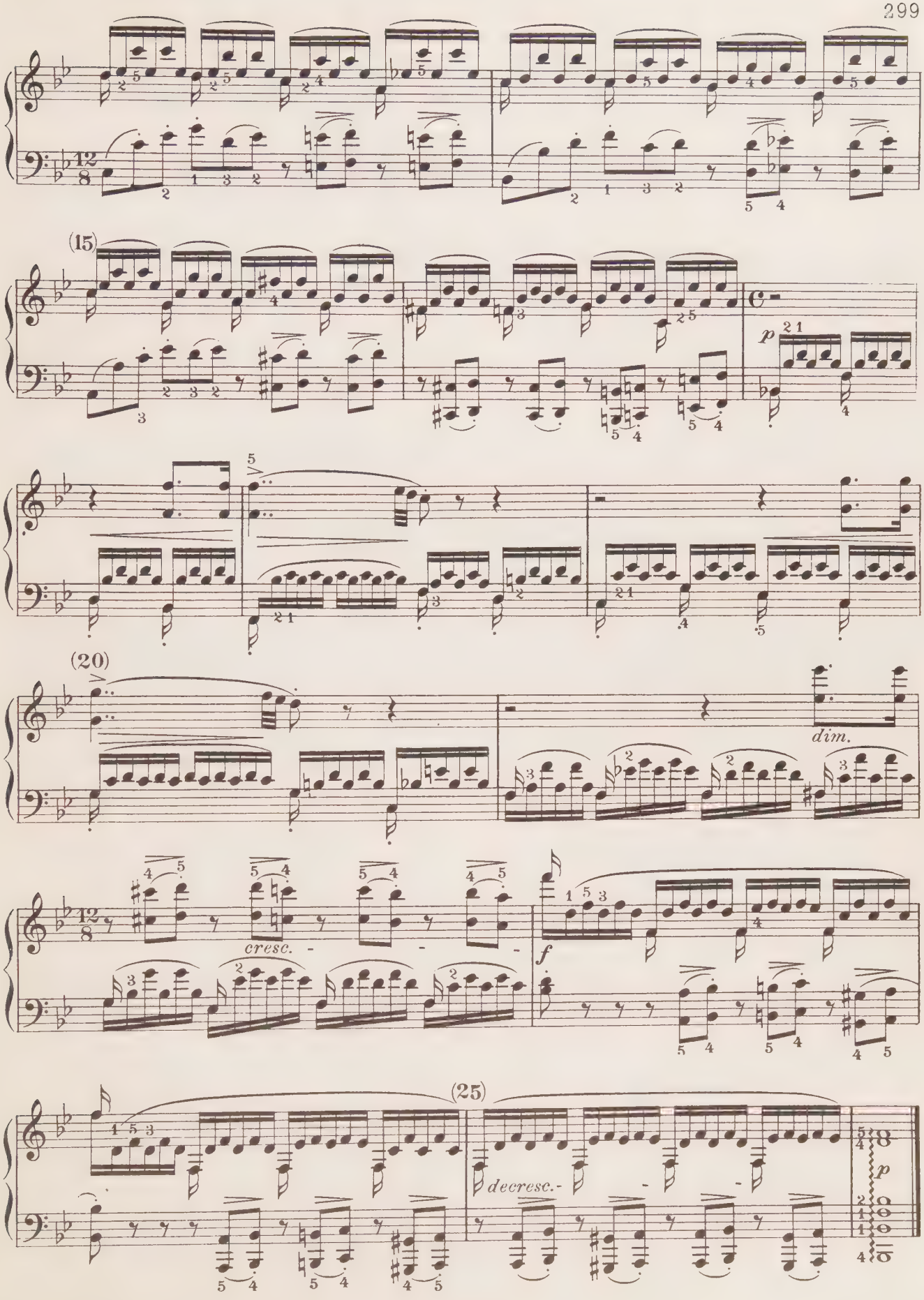
CRAMER

Allegro non troppo (♩=72)



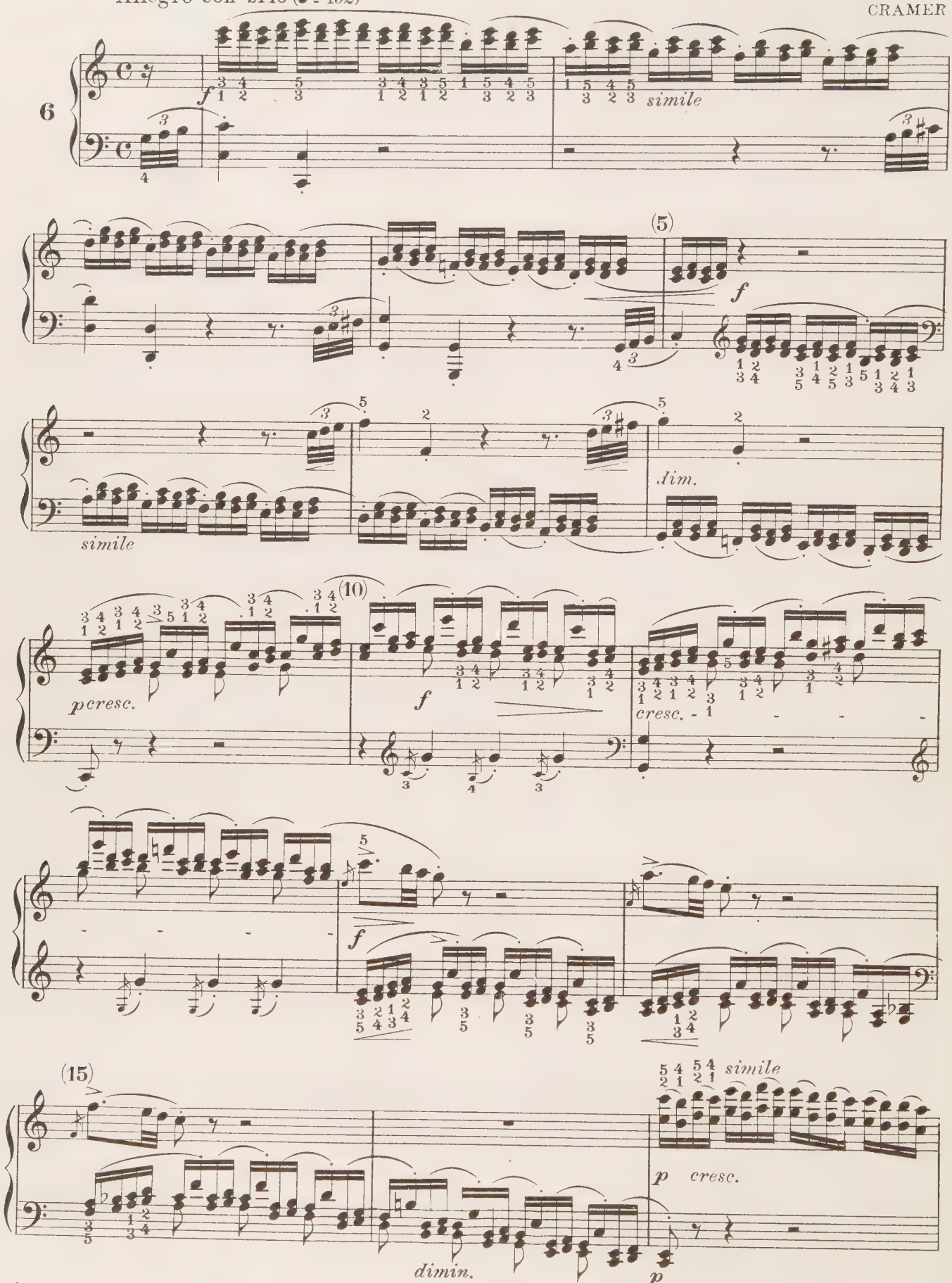

cres - cen - do
ten.
ff
sf3
ten.

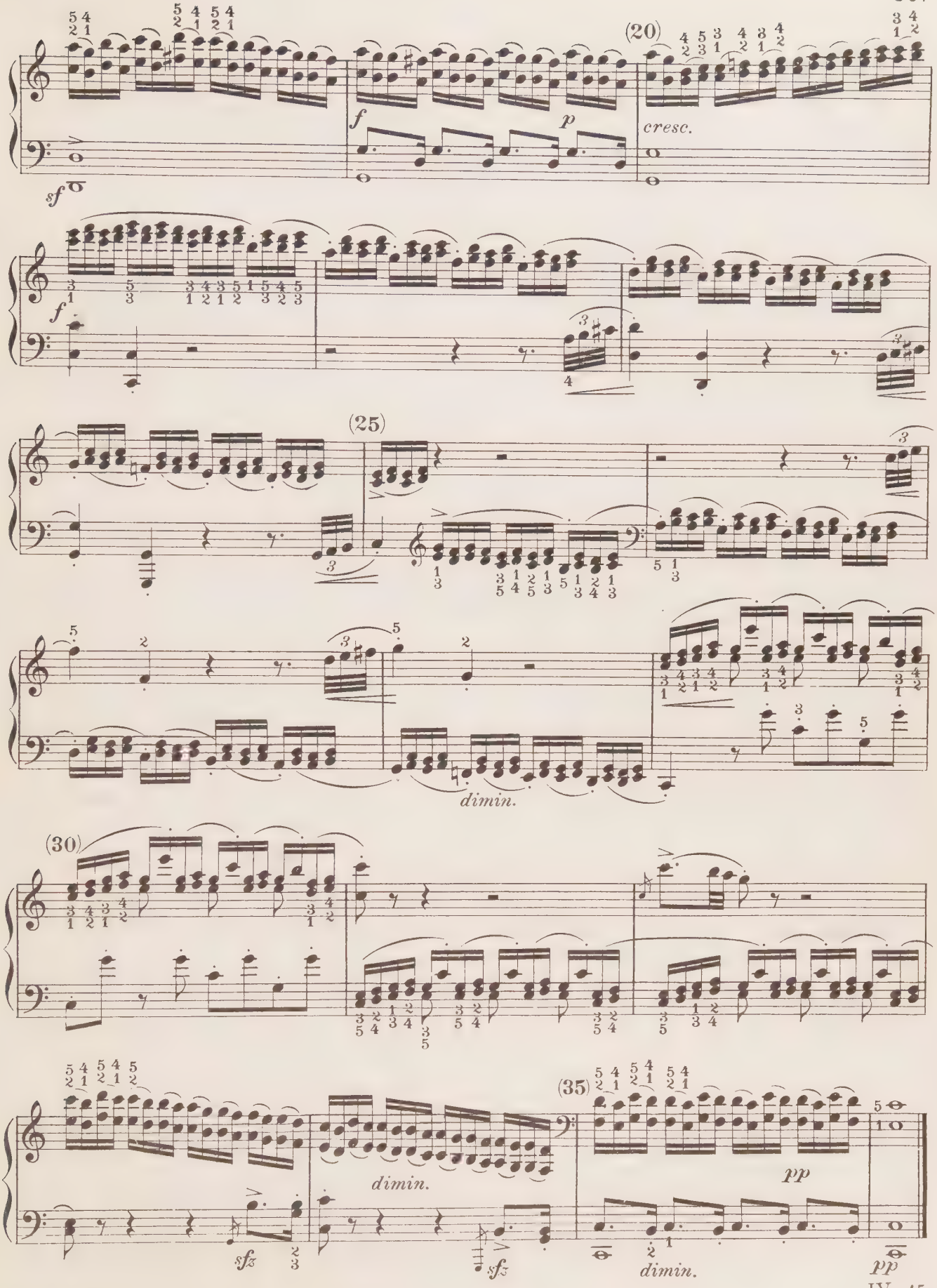

Maestoso energico (♩ = 108)
CRAMER
5
f
(5)
dimin.
p
cresc.
(10)
f


(15)
p
(20)
dim.
cresc.
f
(25)
decresc.
p

Allegro con brio (♩ = 152)
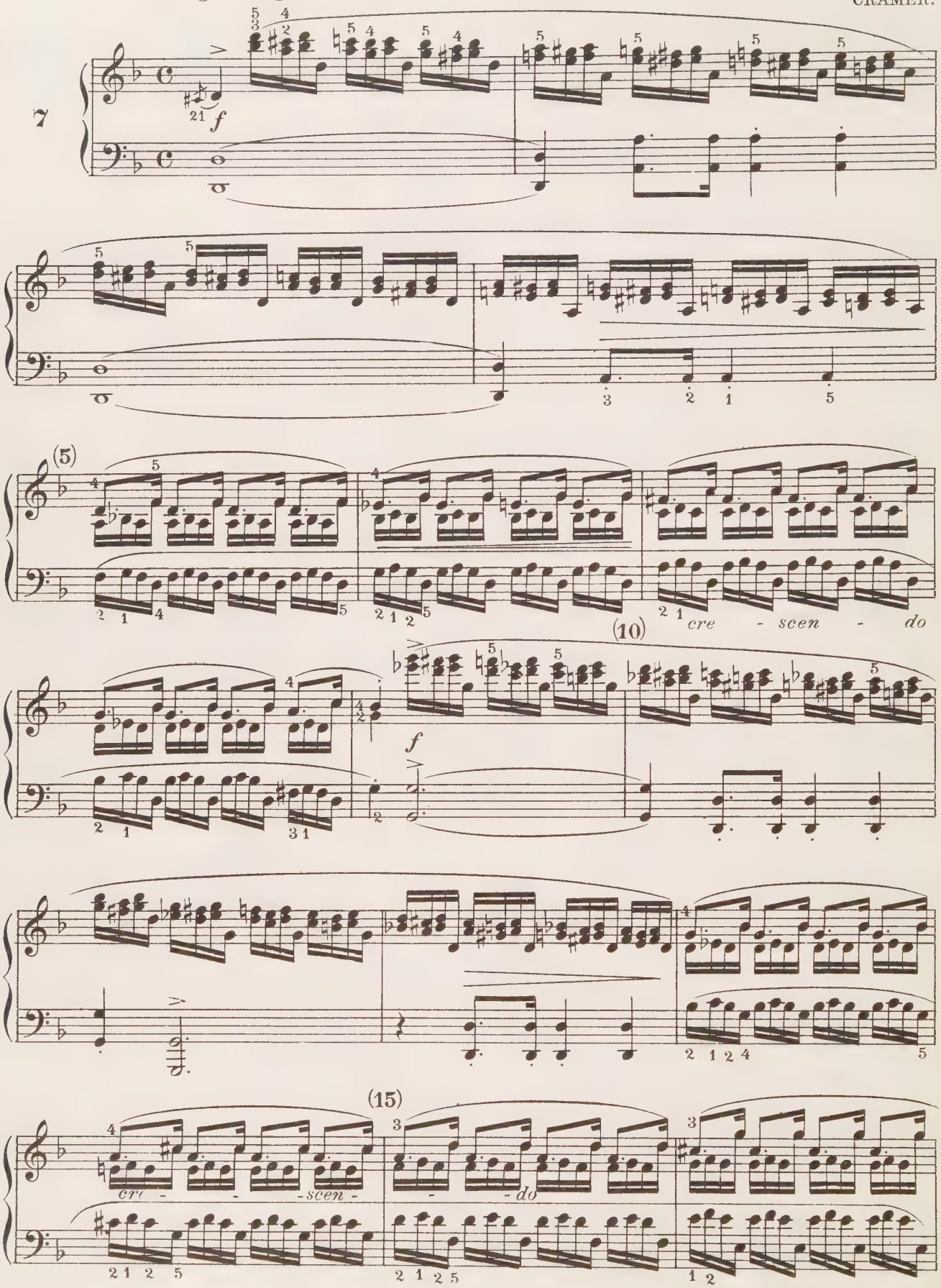
CRAMER

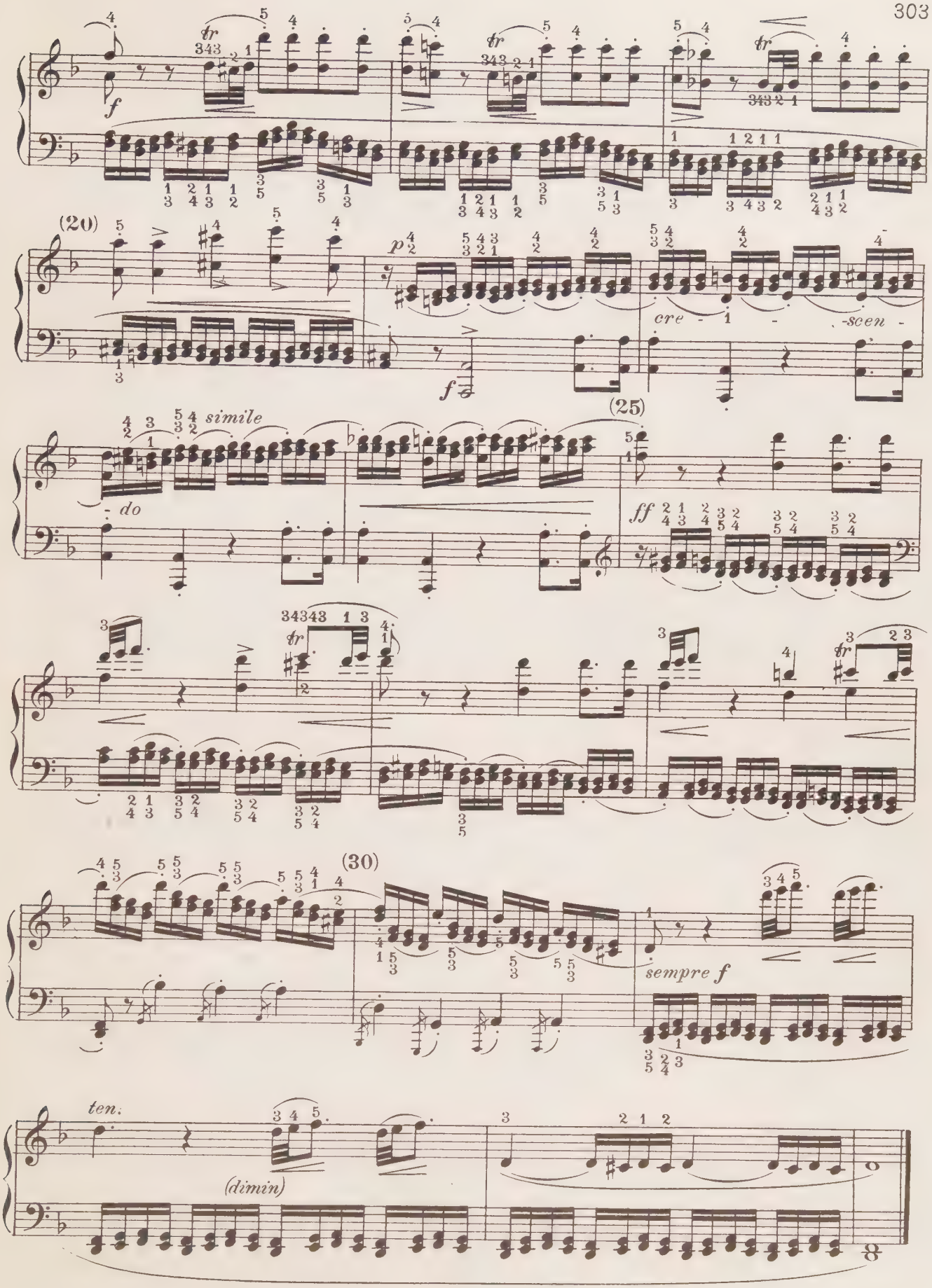



(20)
sf
f
p
cresc.
f
(25)
dimin.
(30)
sfz
dimin.
sfz
(35)
pp
dimin.
pp

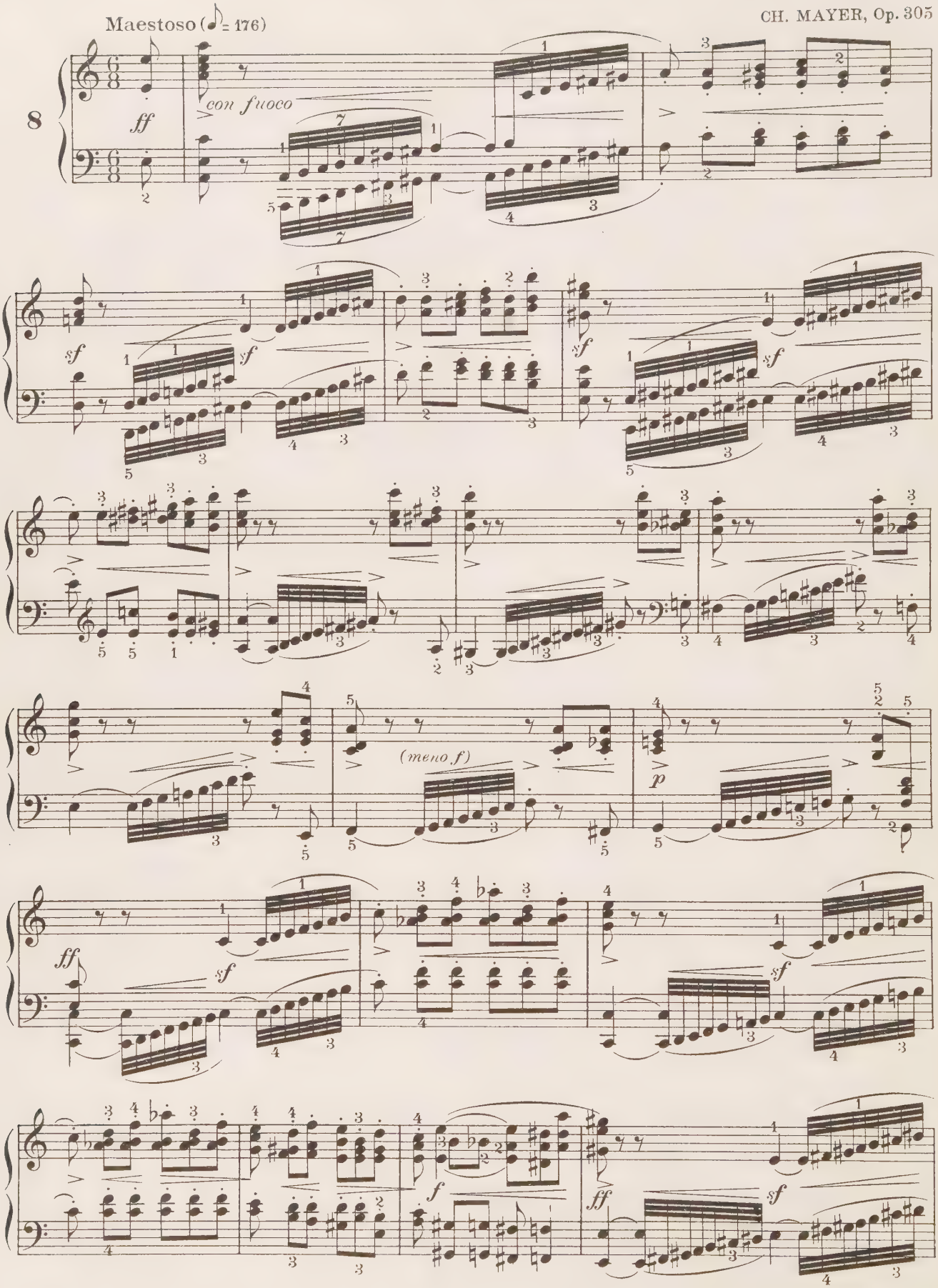
Allegro strepitoso (♩=120 - 144)

CRAMER.

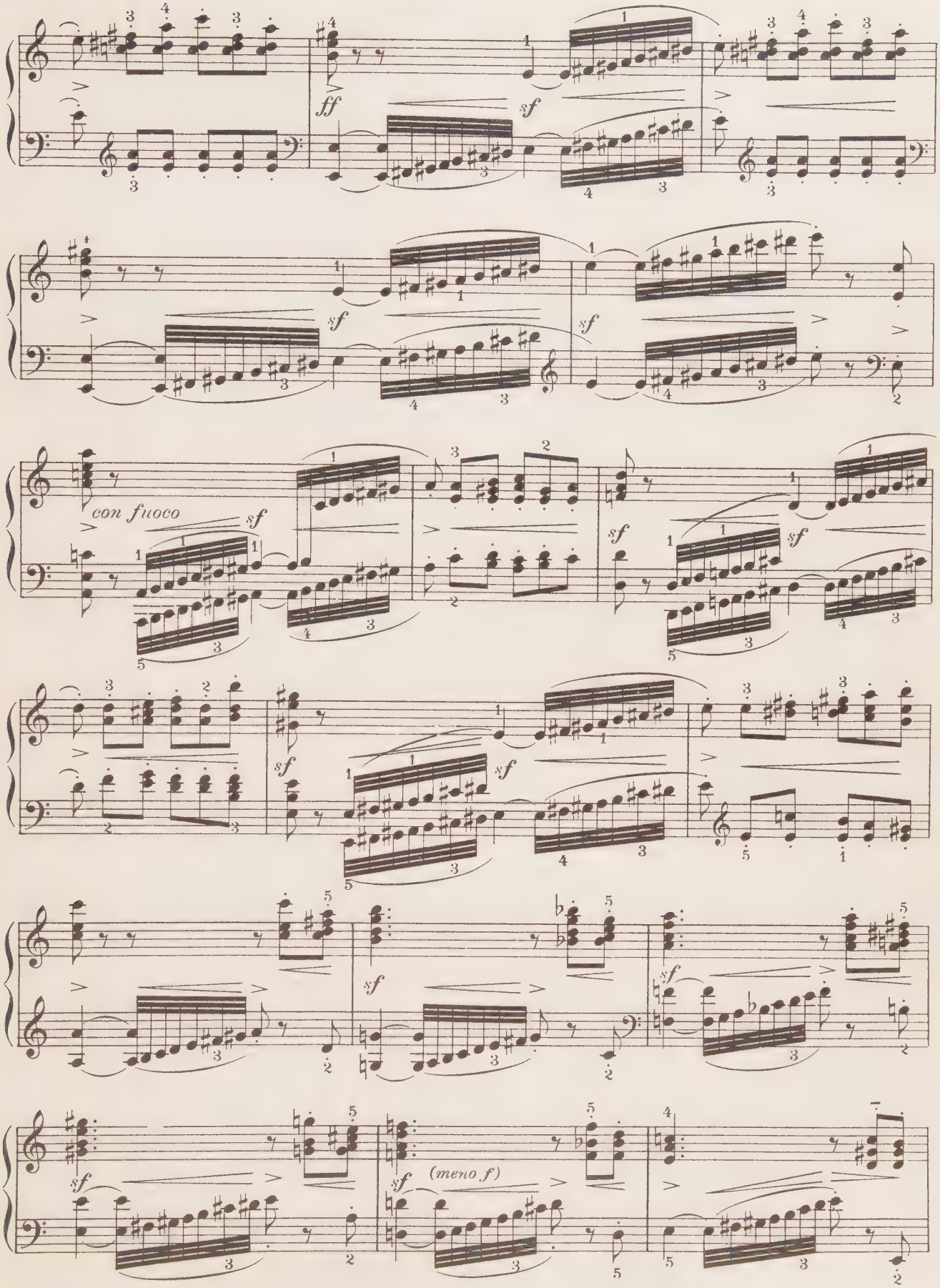


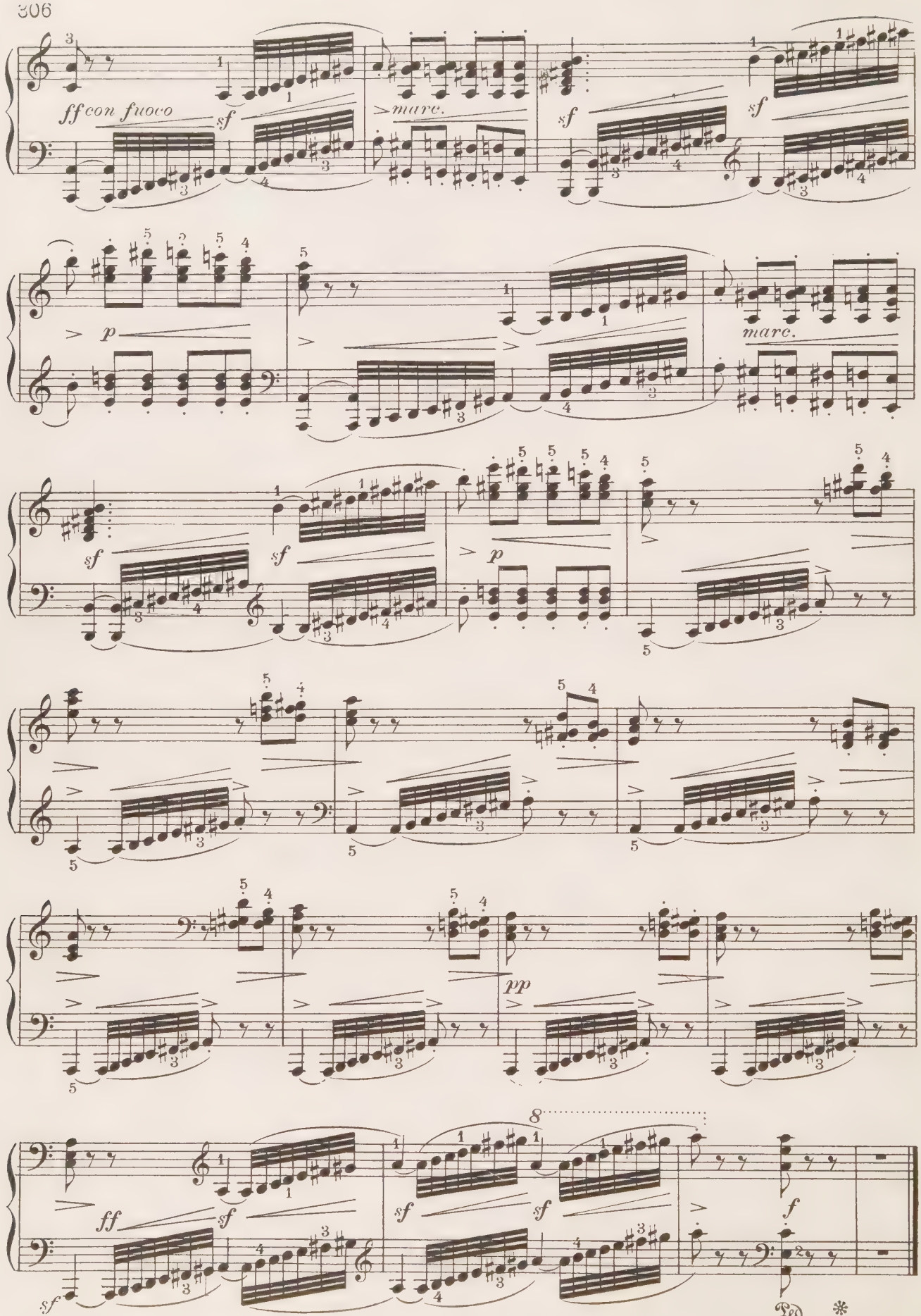

(20)
cre - 1 - -scen -
simile
- do
(25)
ff
(30)
sempre f
ten.
(dimin)

CH. MAYER, Op. 305

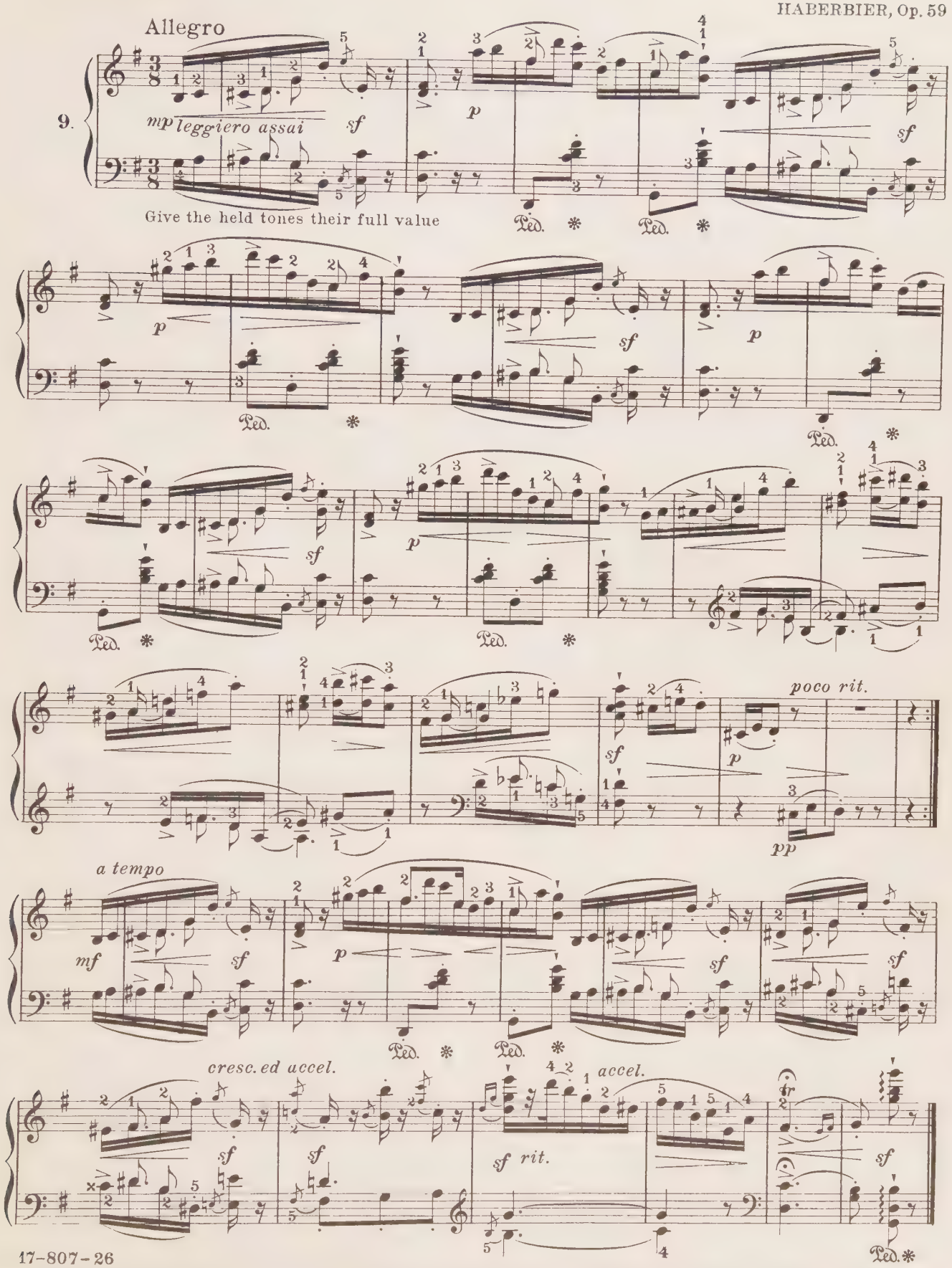


This study should eventually be played in a bold, free style, with much brilliancy of technique and strongly marked rhythmic effect.


ff
sf
con fuoco
(meno f)


ff con fuoco
sf
marc.
sf
sf
p
marc.
sf
sf
p
pp
8
ff
sf
sf
sf
f
Ped. *

HABERBIER, Op. 59



17-807-26

Gracefulness, lightness and musical tone quality are the essential features of this study. Observe accents and all dynamics carefully to bring out the rhythmic beauty

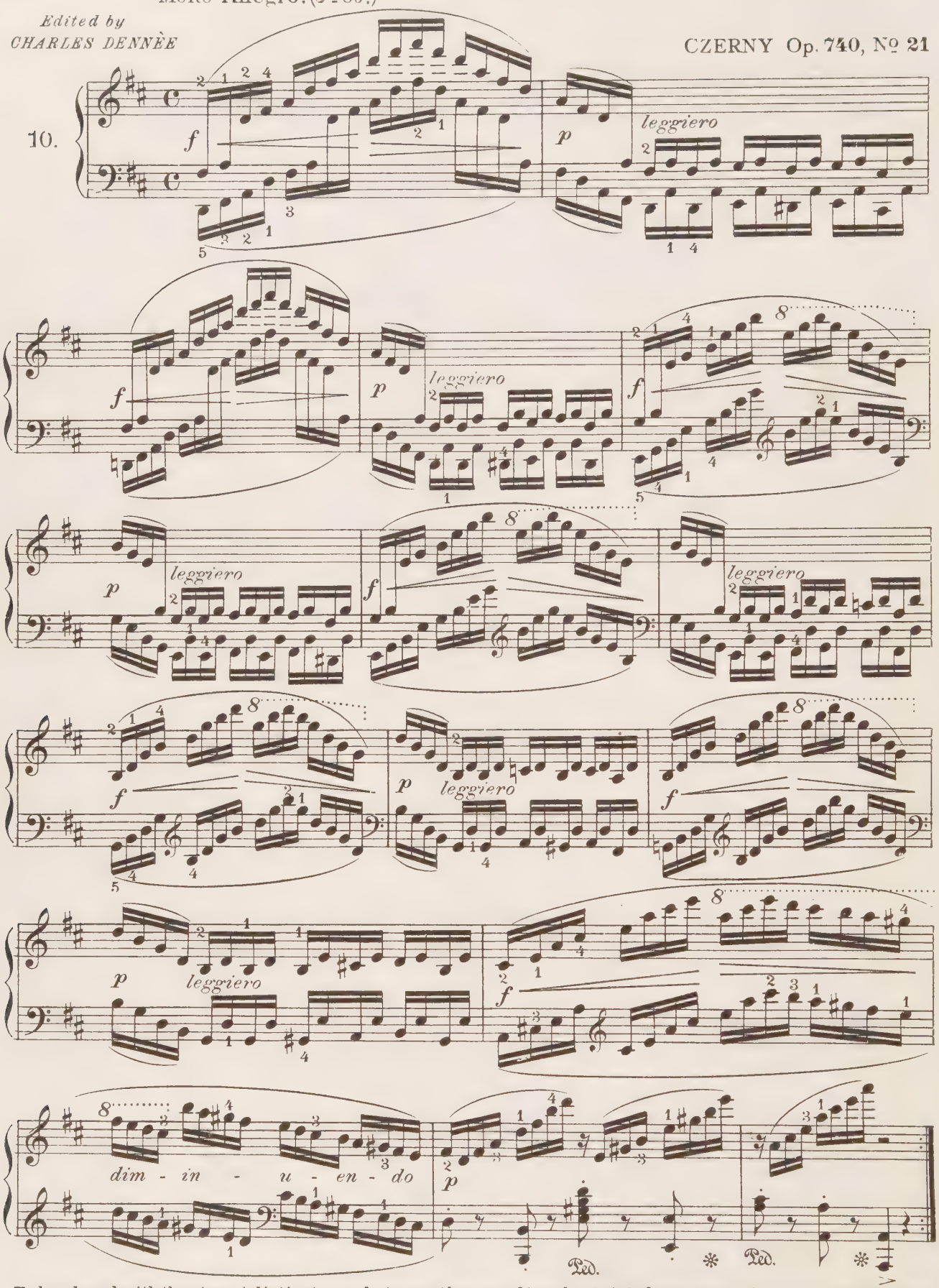
STUDY IN D MAJOR

Molto Allegro. (♩ = 80.)

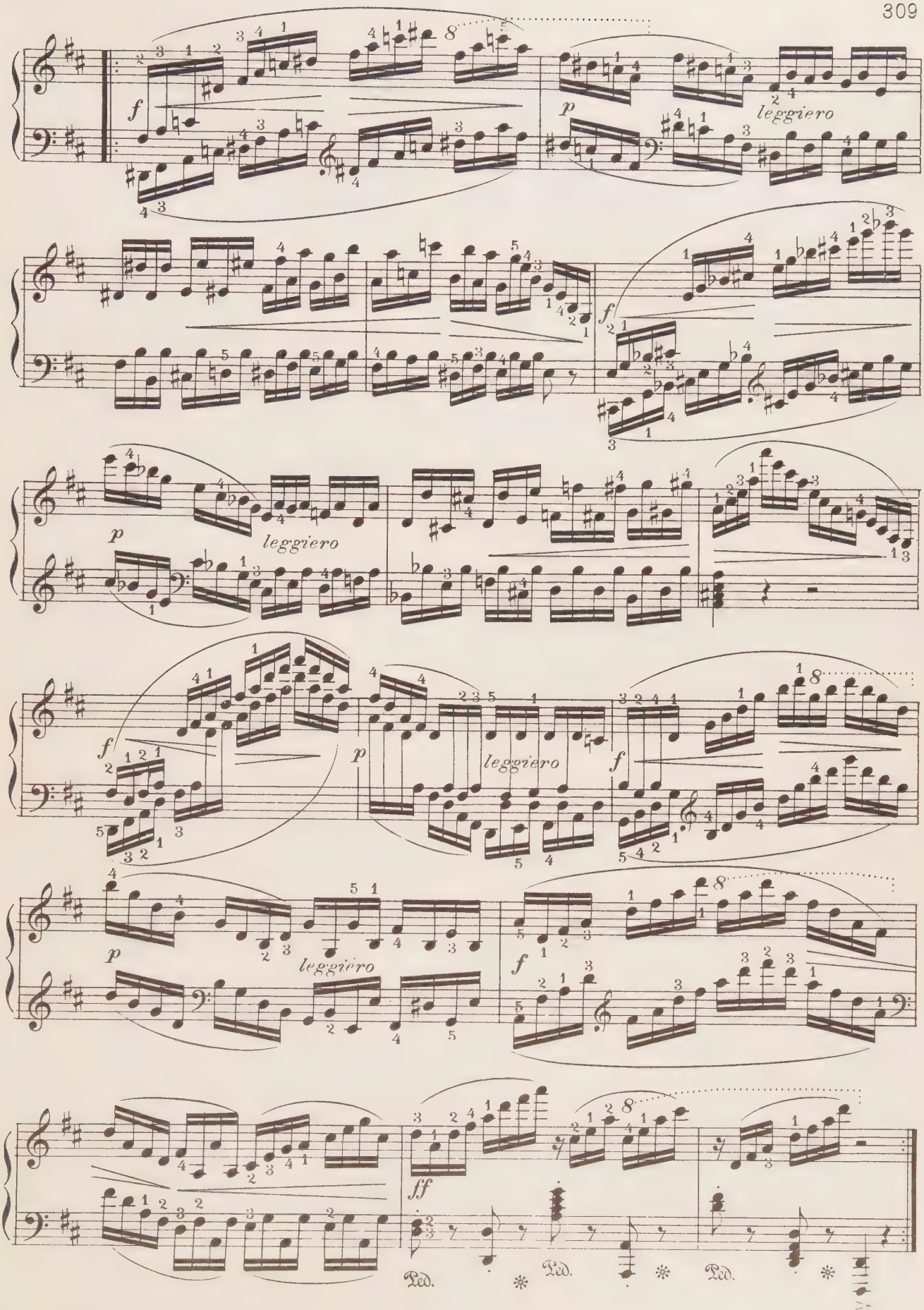
Edited by
CHARLES DENNÉE

CZERNY Op. 740, № 21

10.



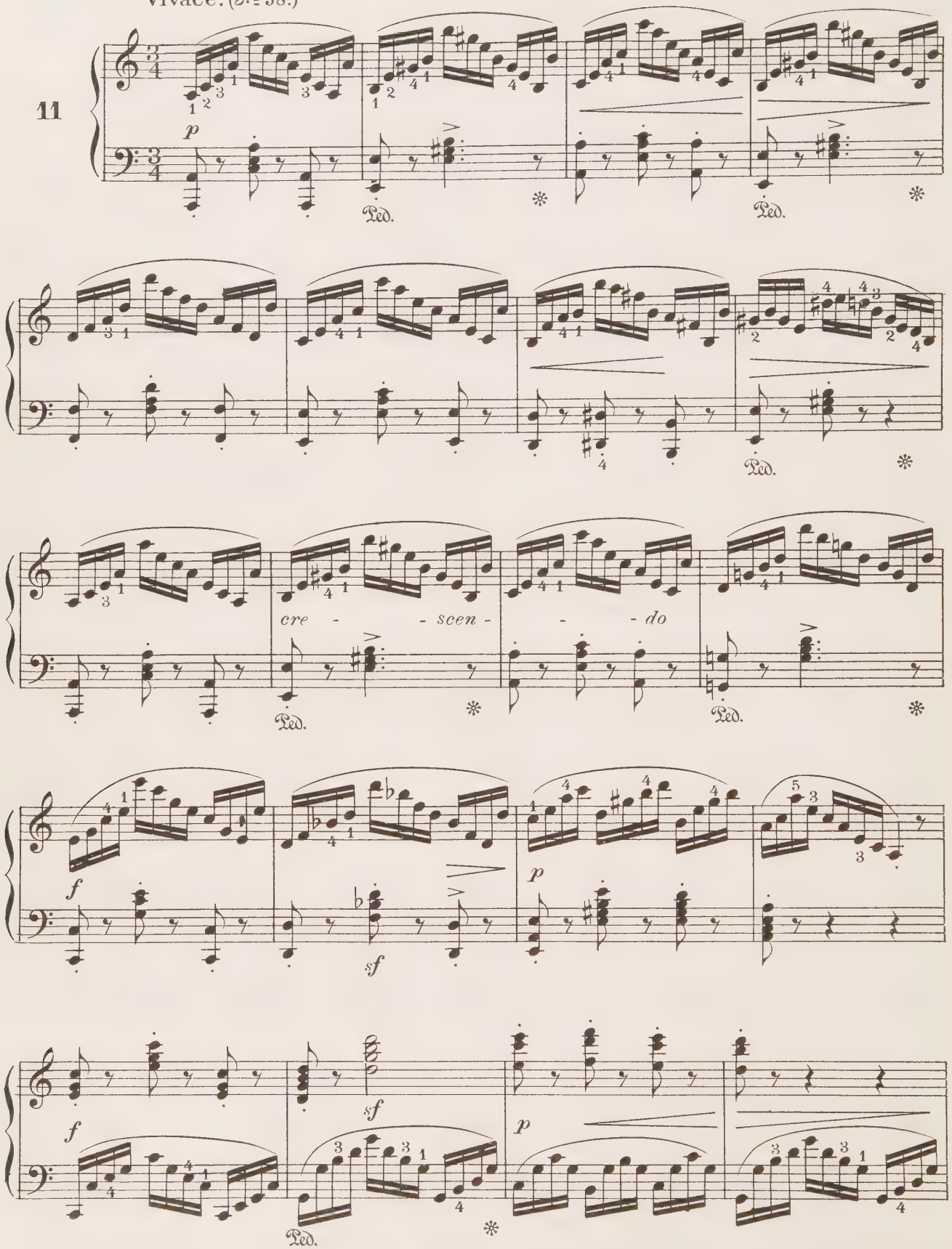
To be played with the utmost distinctness, but smoothness, of touch; strict observance of accent, shading and contrasts is imperative.


f
p
leggiero
f
p
leggiero
f
p
leggiero
f
p
leggiero
f
ff
Ped.
Ped.
Ped.

STUDY IN A MINOR

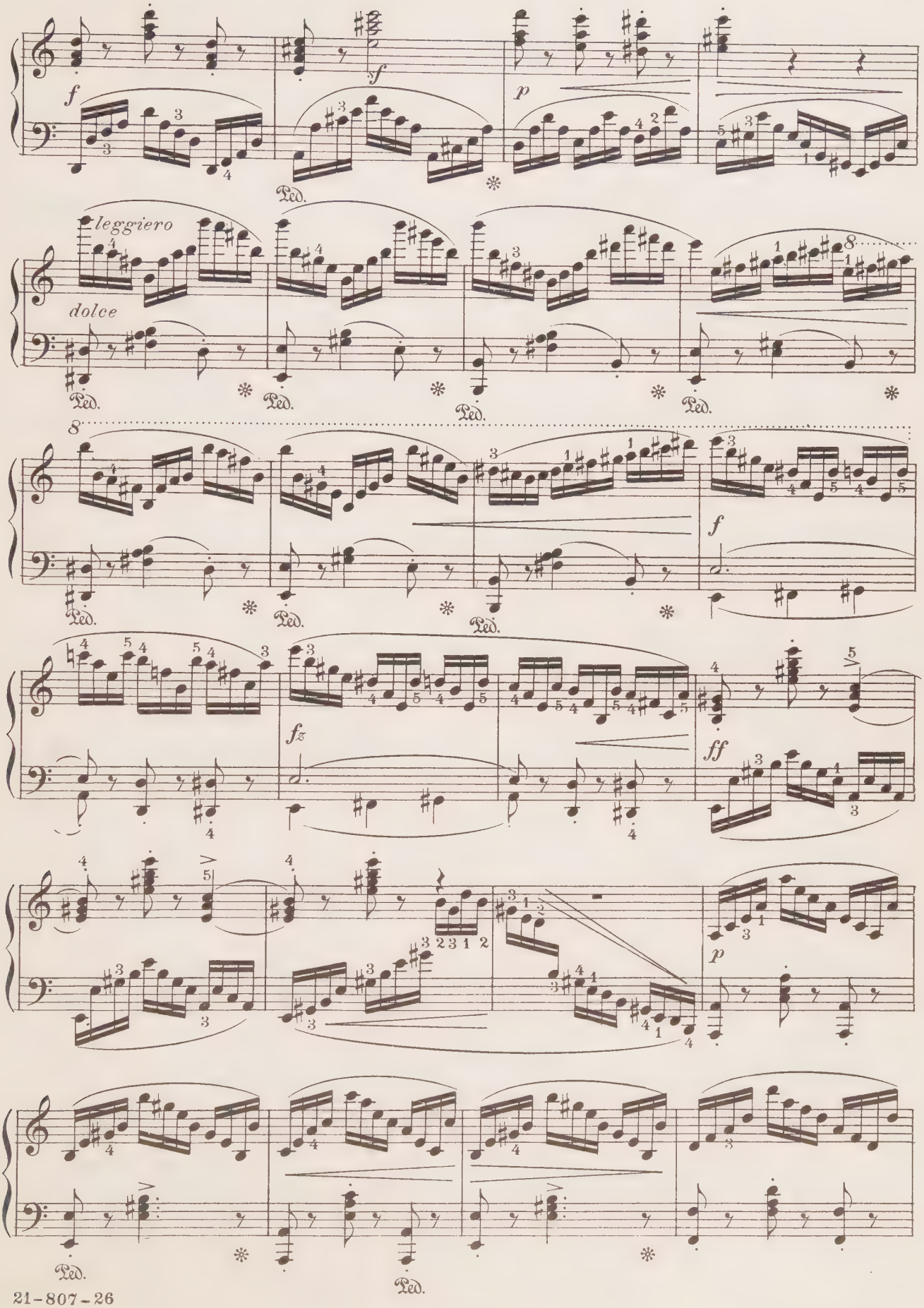
CZERNY, Op. 740, № 31

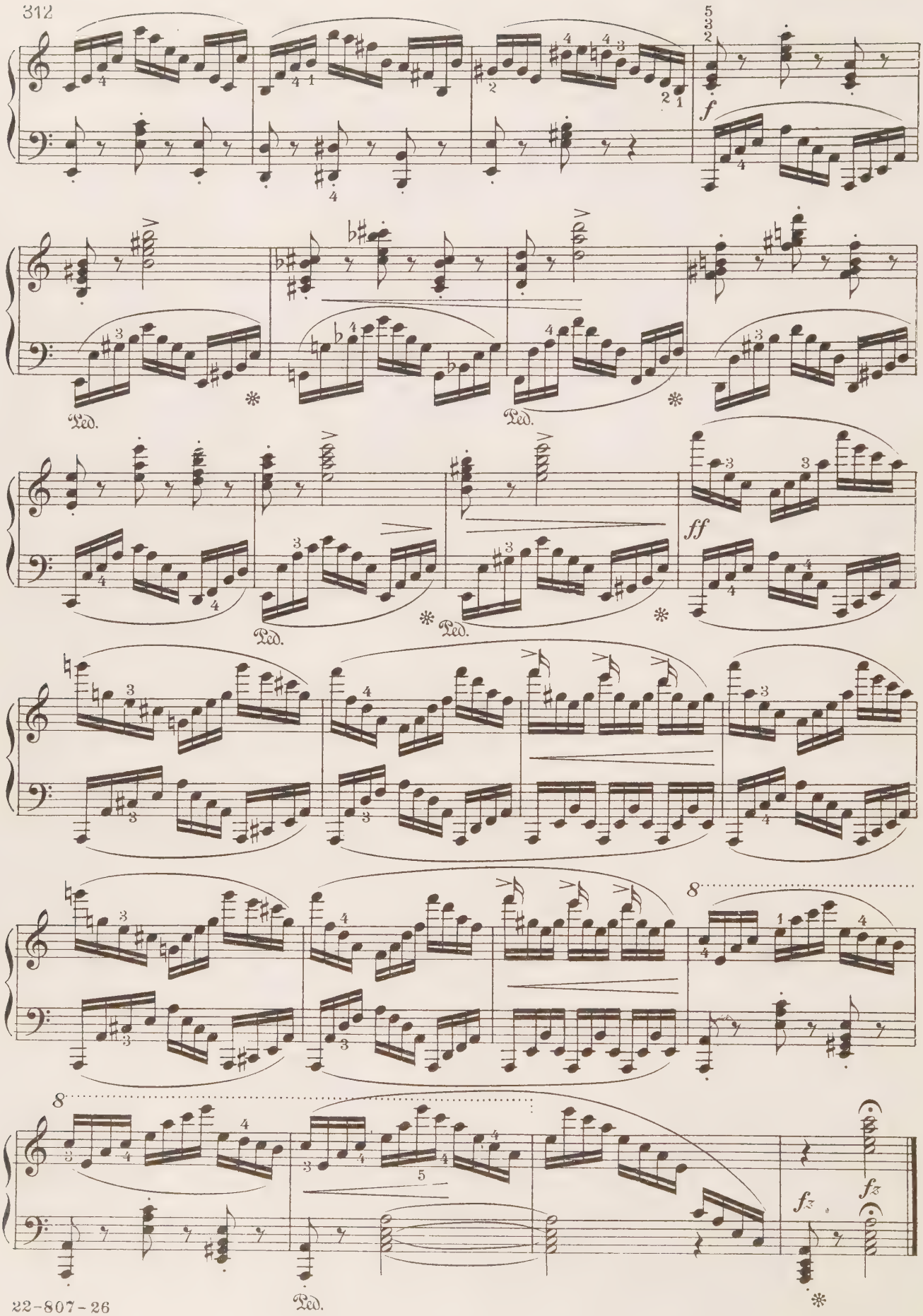
Vivace. (♩. = 58.)



Practise with firmness and precision at first; ultimately play with a light, free finger touch, using extreme care in the observance of light and shade as indicated by the marking.

20-807-26


f
f
p
Ped.
leggiero
dolce
8
f
fz
ff
p

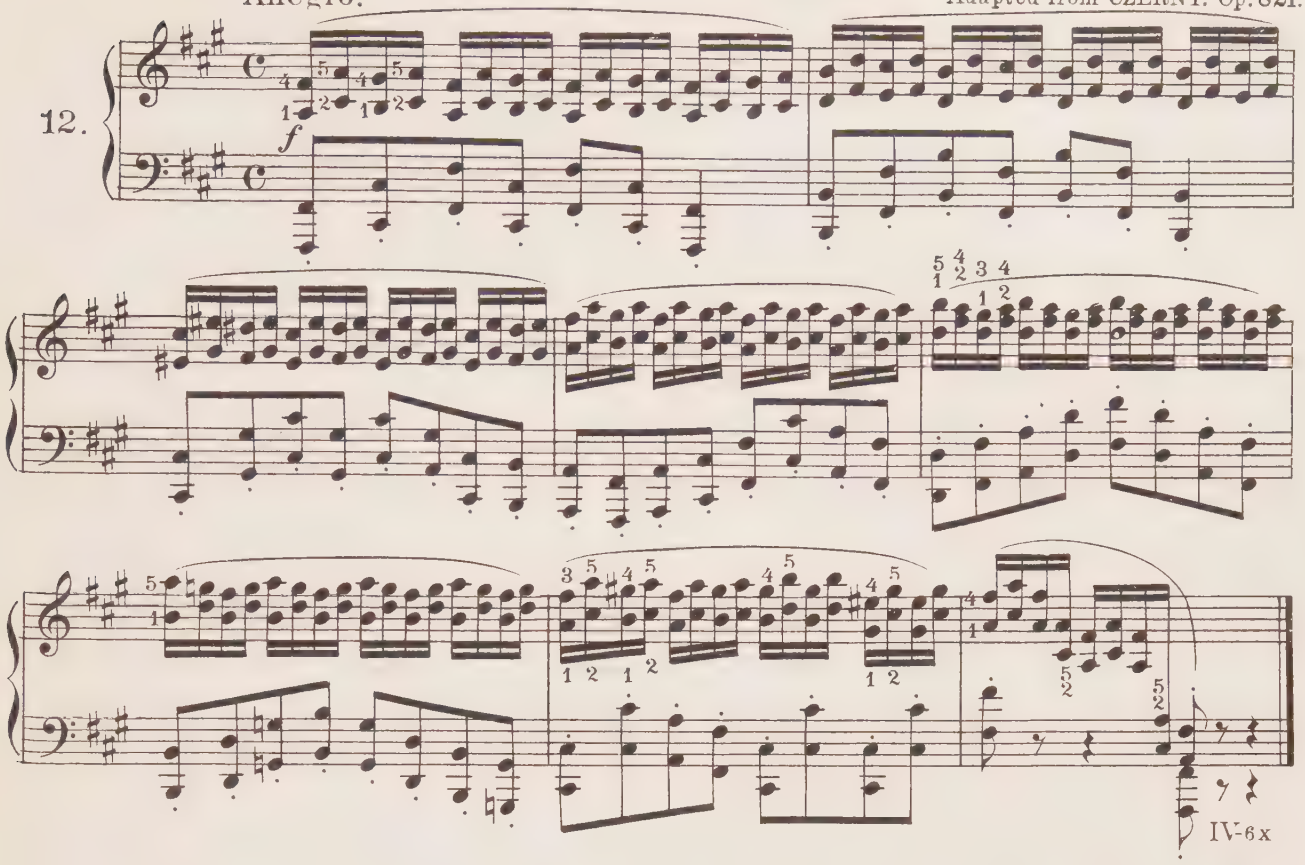

312
f
Ped.
Ped.
ff
Ped.
8
8
fz
fz
Ped.

STUDY IN F-SHARP MINOR

Adapted from CZERNY. Op. 821.

Allegro.

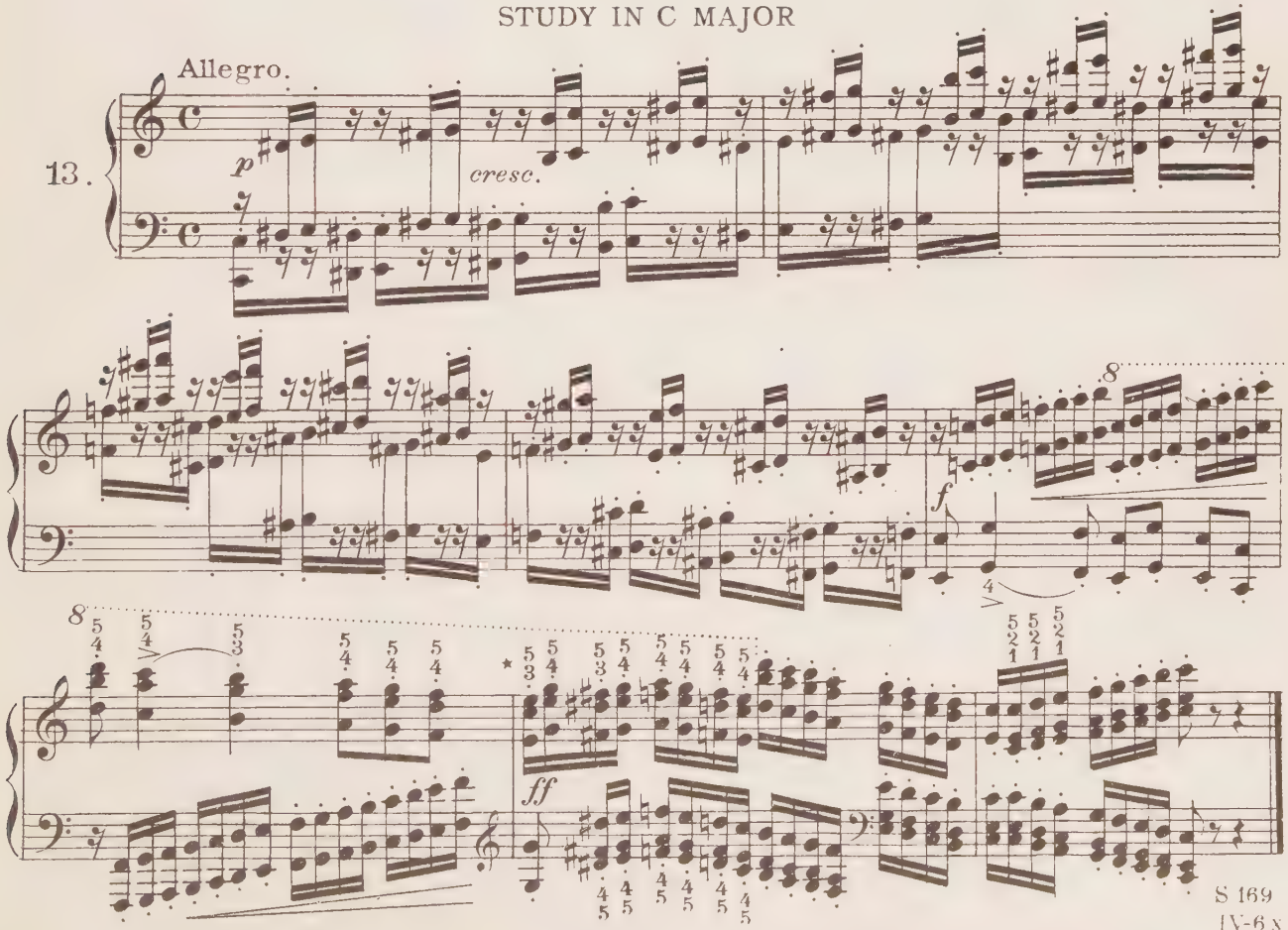
12.



STUDY IN C MAJOR

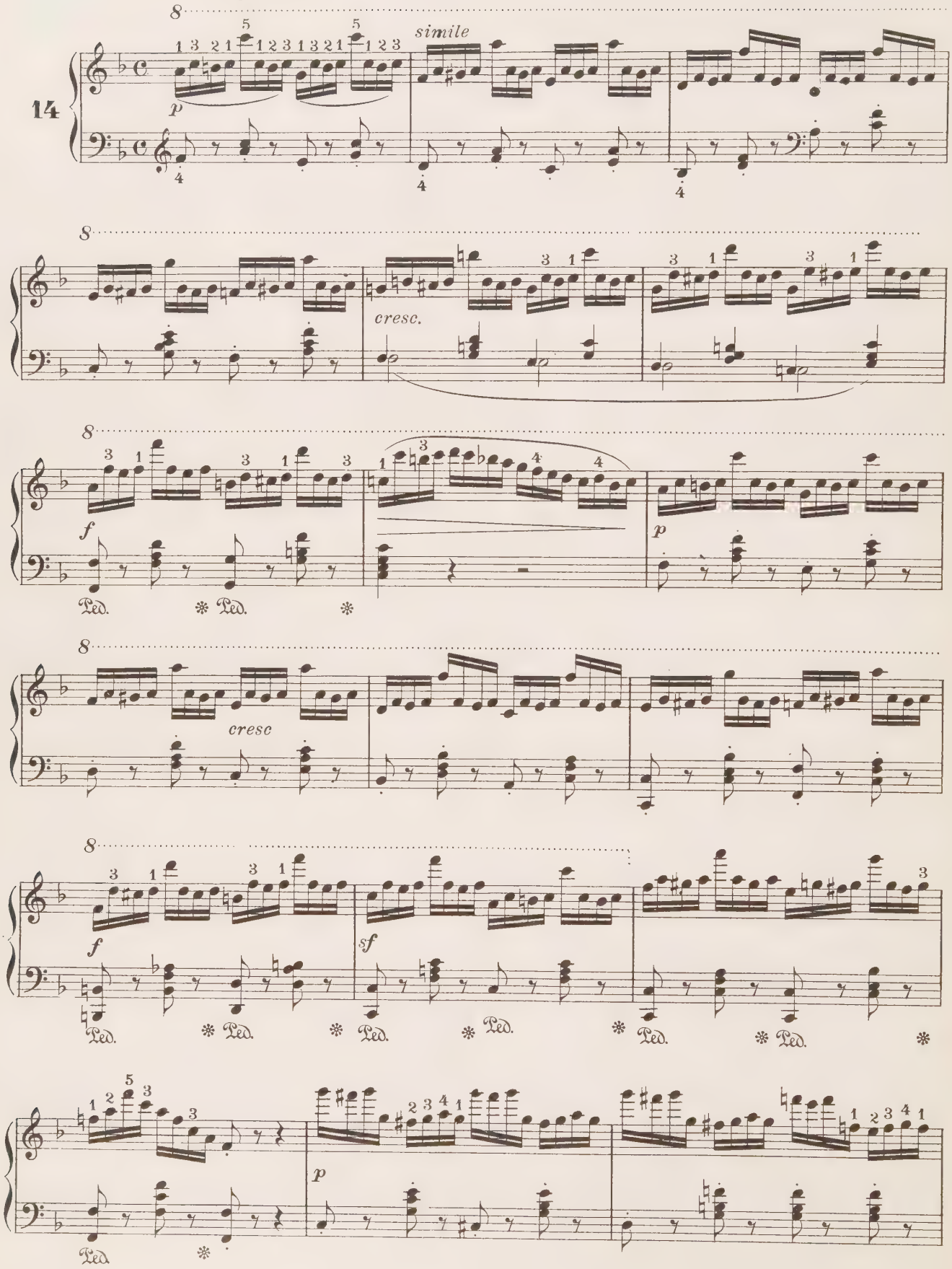
Allegro.
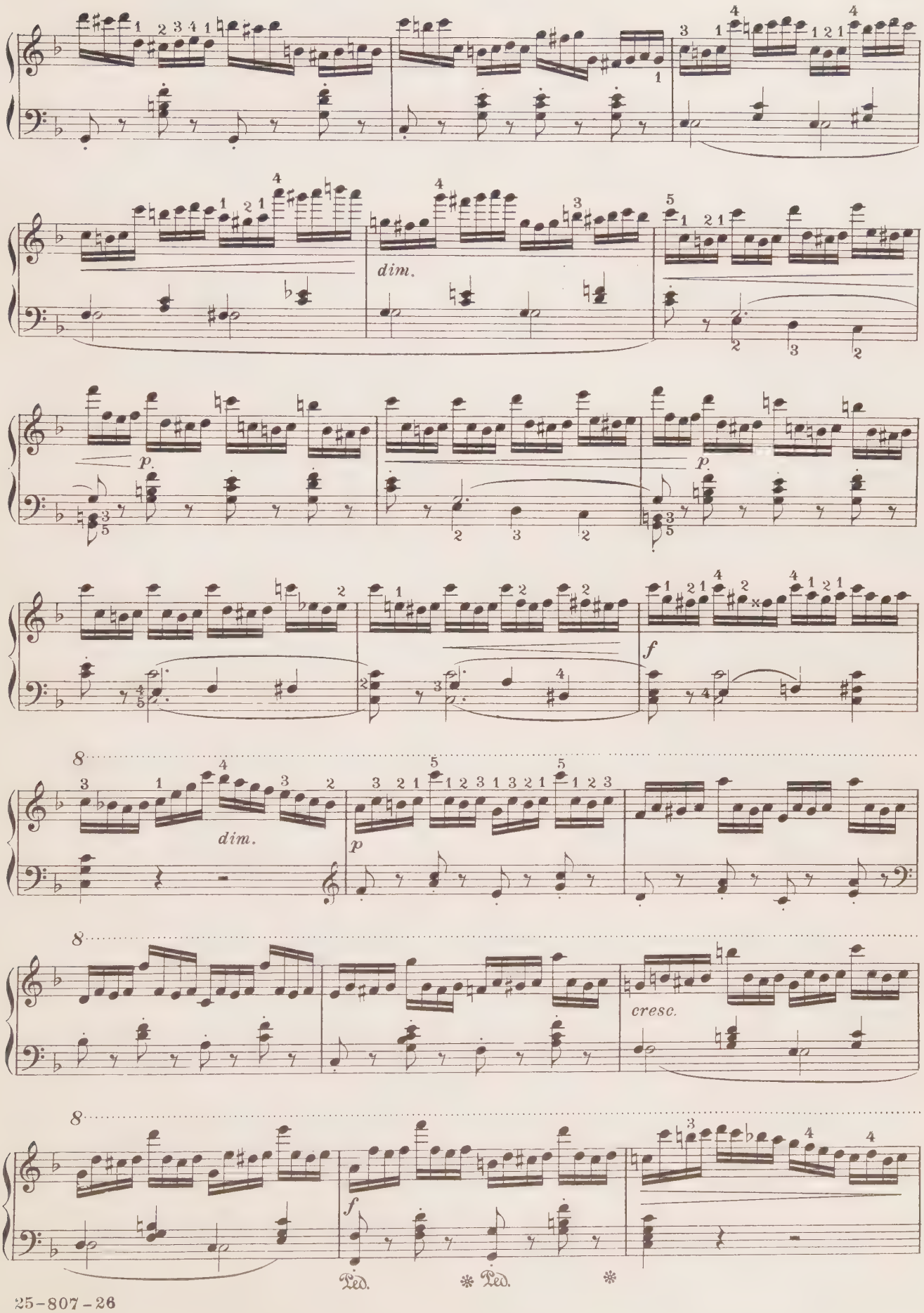
13.
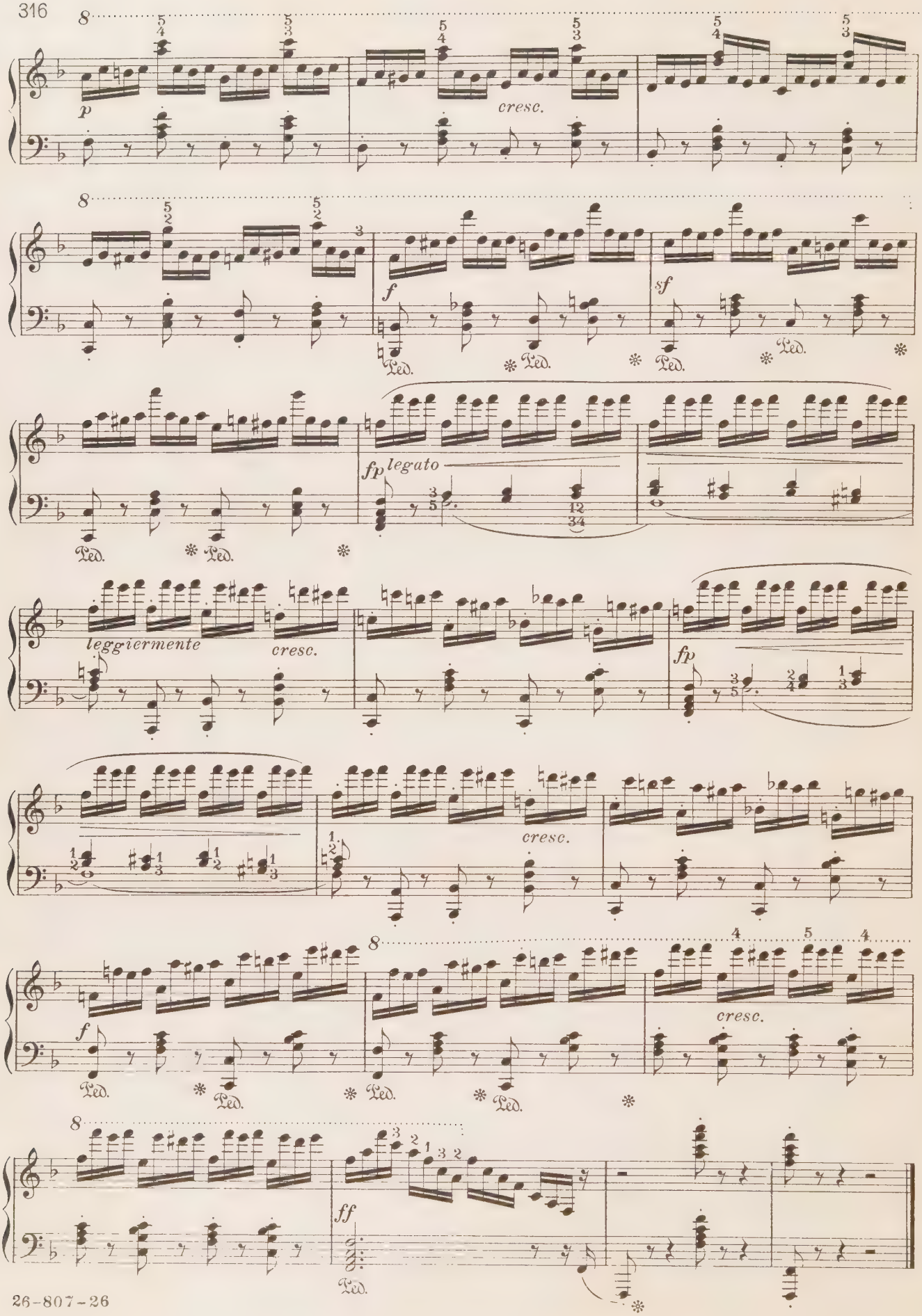


* Practise the chords with 1st, 3rd and 5th fingers until strength is gained, then finger as written.

Molto Allegro (𝅗𝅥 = 88) CZERNY. Op. 740




dim.
p
p
f
dim.
p
cresc.
f
Ped.
Ped.


8
p
cresc.
8
f
sf
Ped.
fp legato
leggiermente
cresc.
fp
cresc.
f
8
cresc.
8
ff
Ped.



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THE VIOLINIST.

BY RAPHAEL.

FOURTH GRADE PIECES

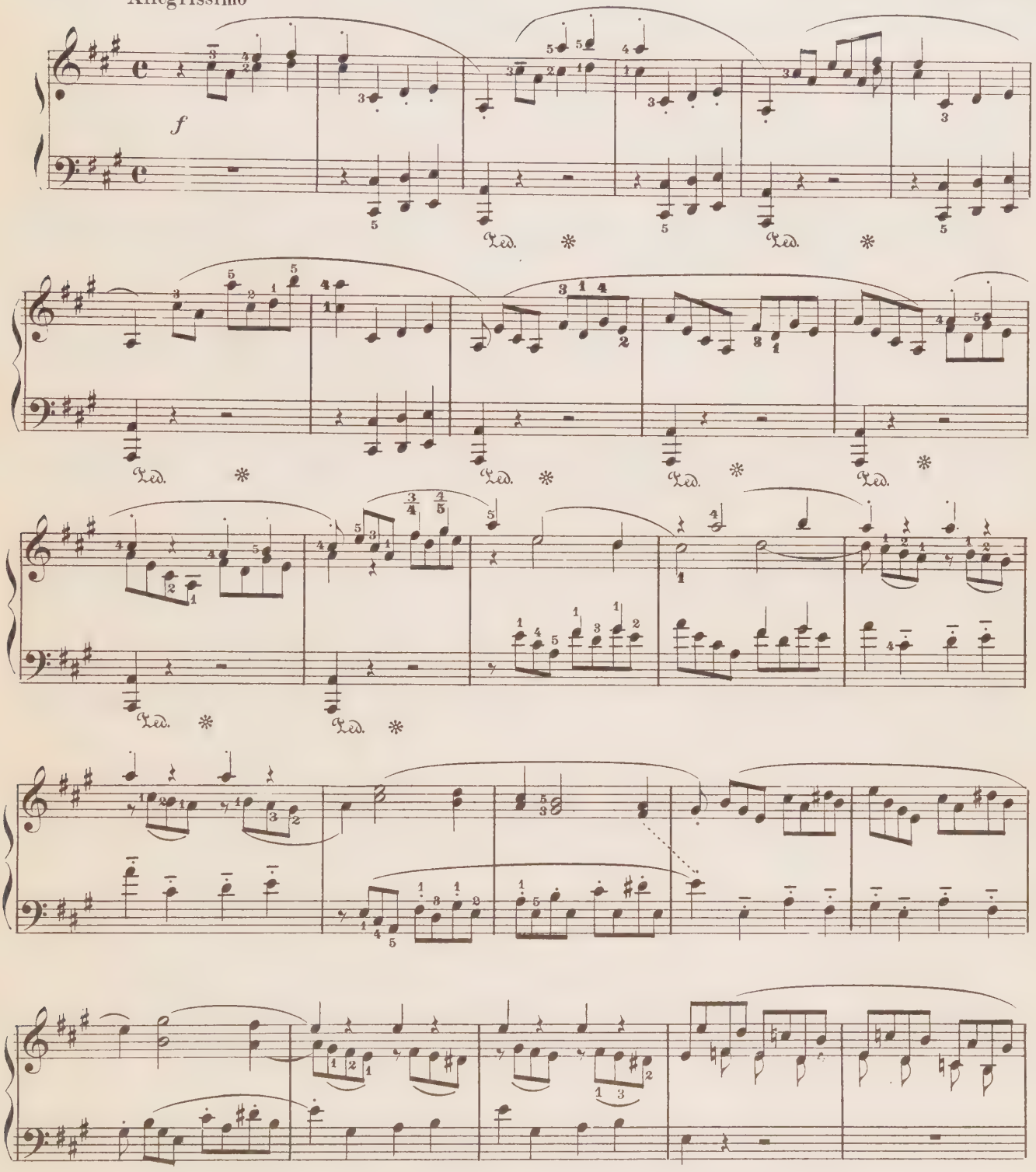
SONATA

A MAJOR

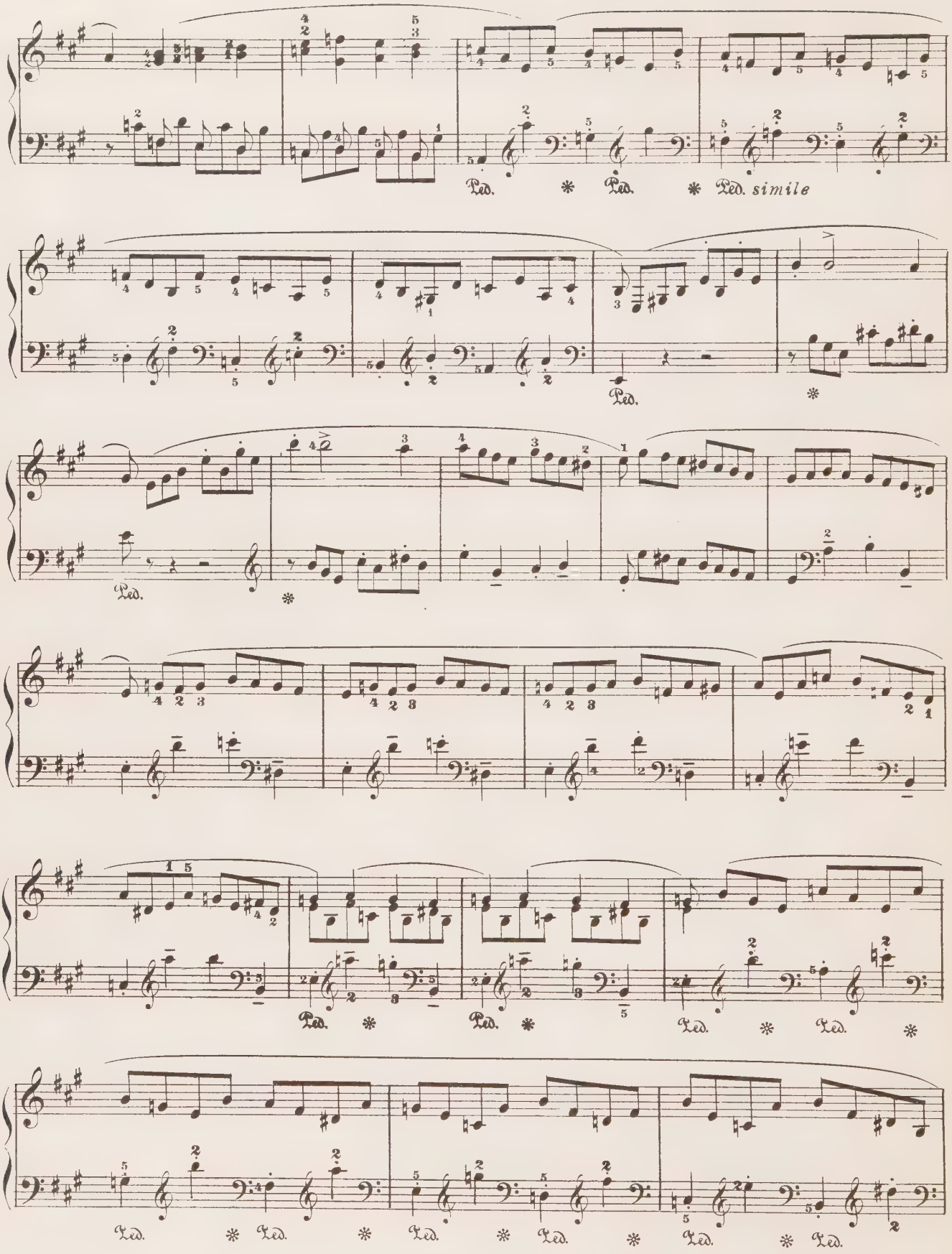
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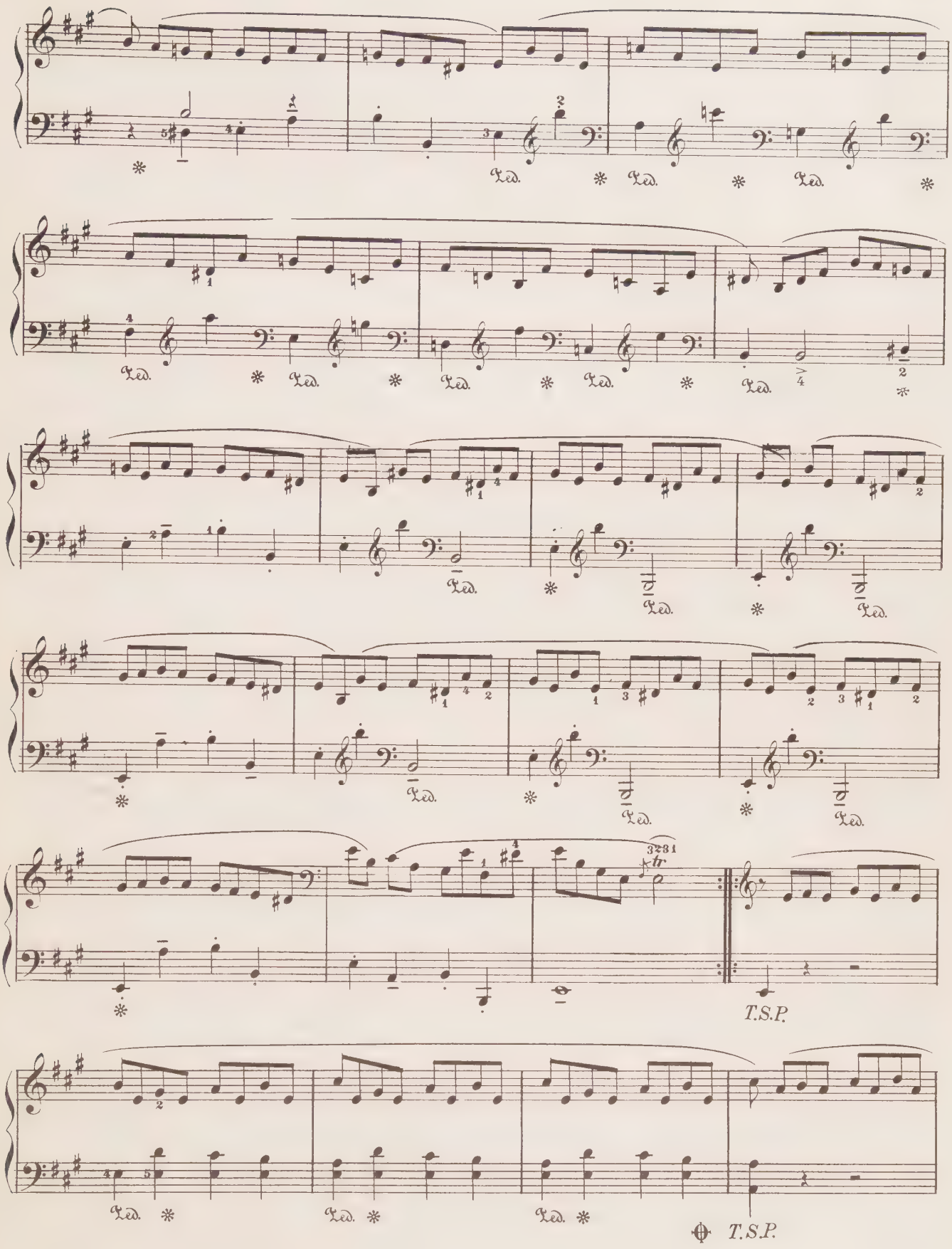
DOMENICO SCARLATTI

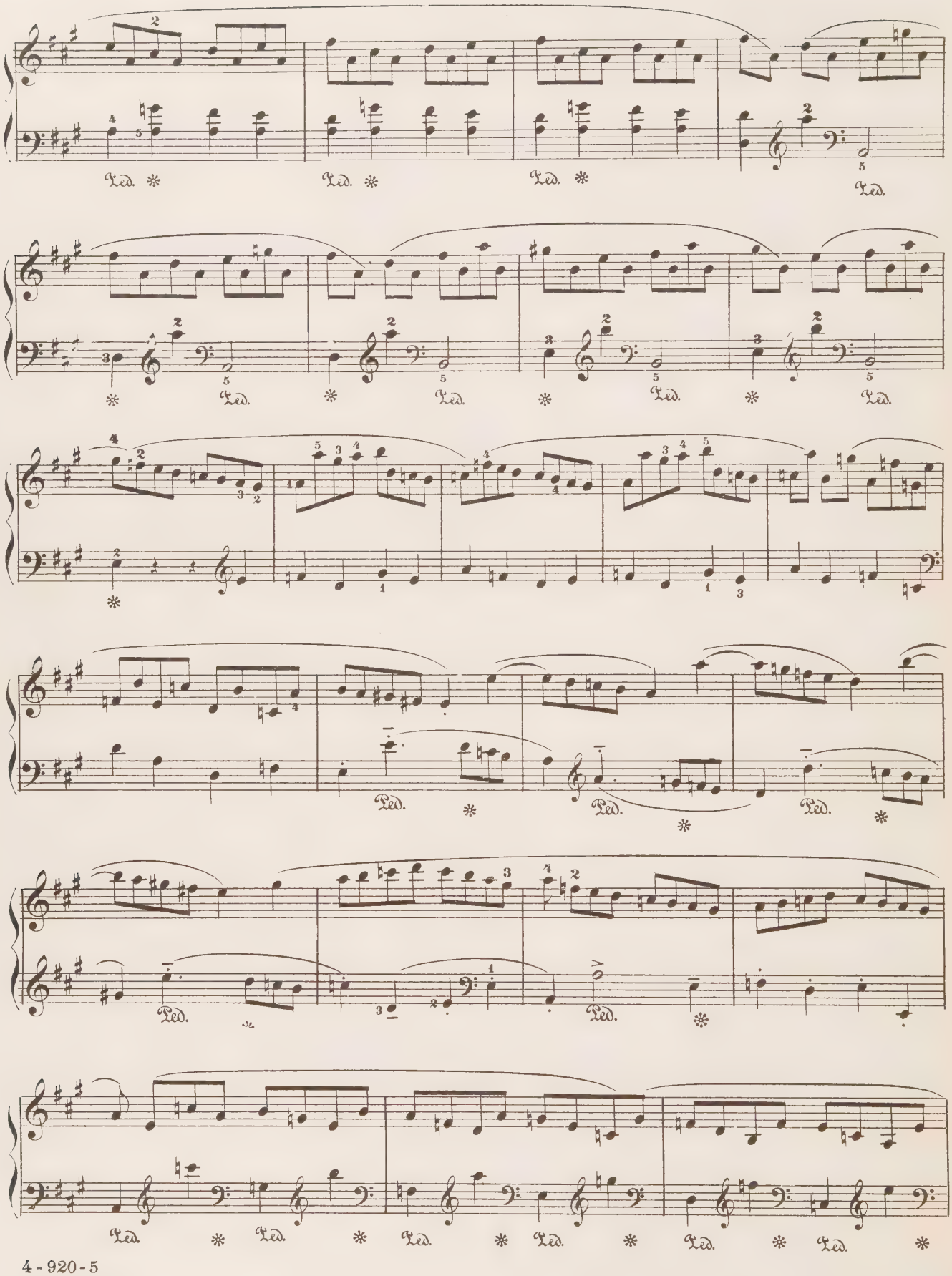
Allegrissimo

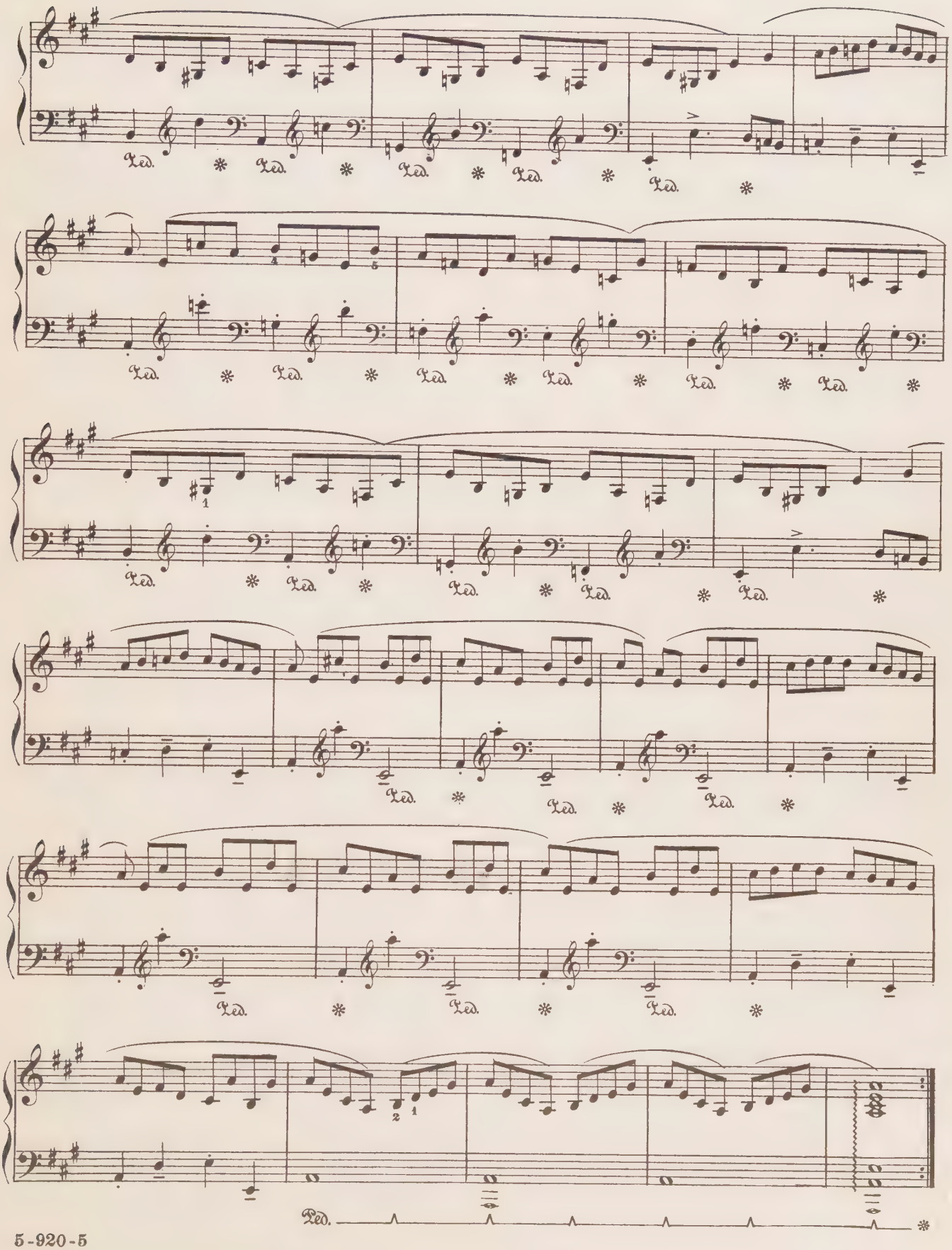


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Ped. * Ped. * Ped. simile
Ped.
Ped.
Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped.


Ped.
T.S.P.
T.S.P.


Ped.
*
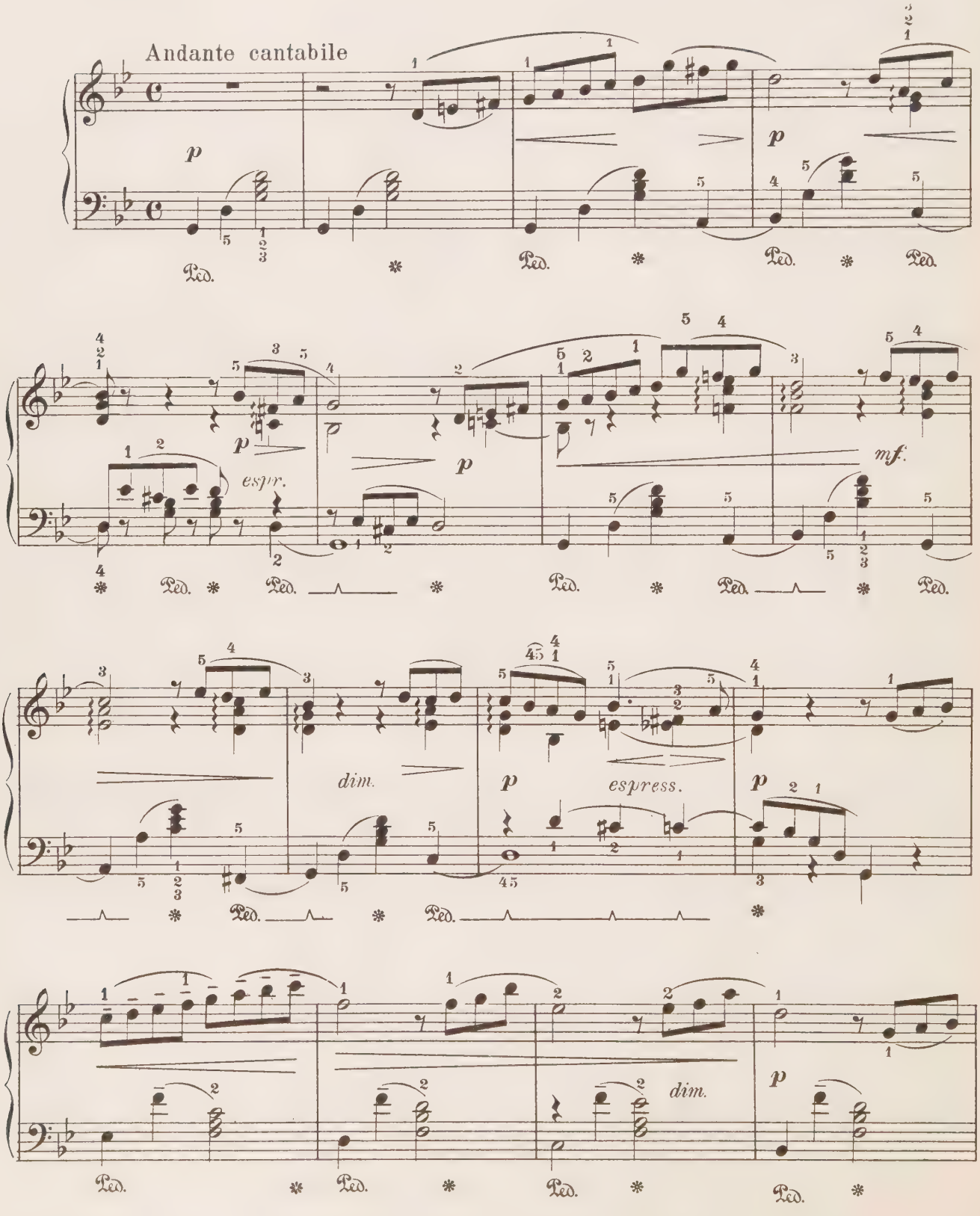


JUNE

BARCAROLLE
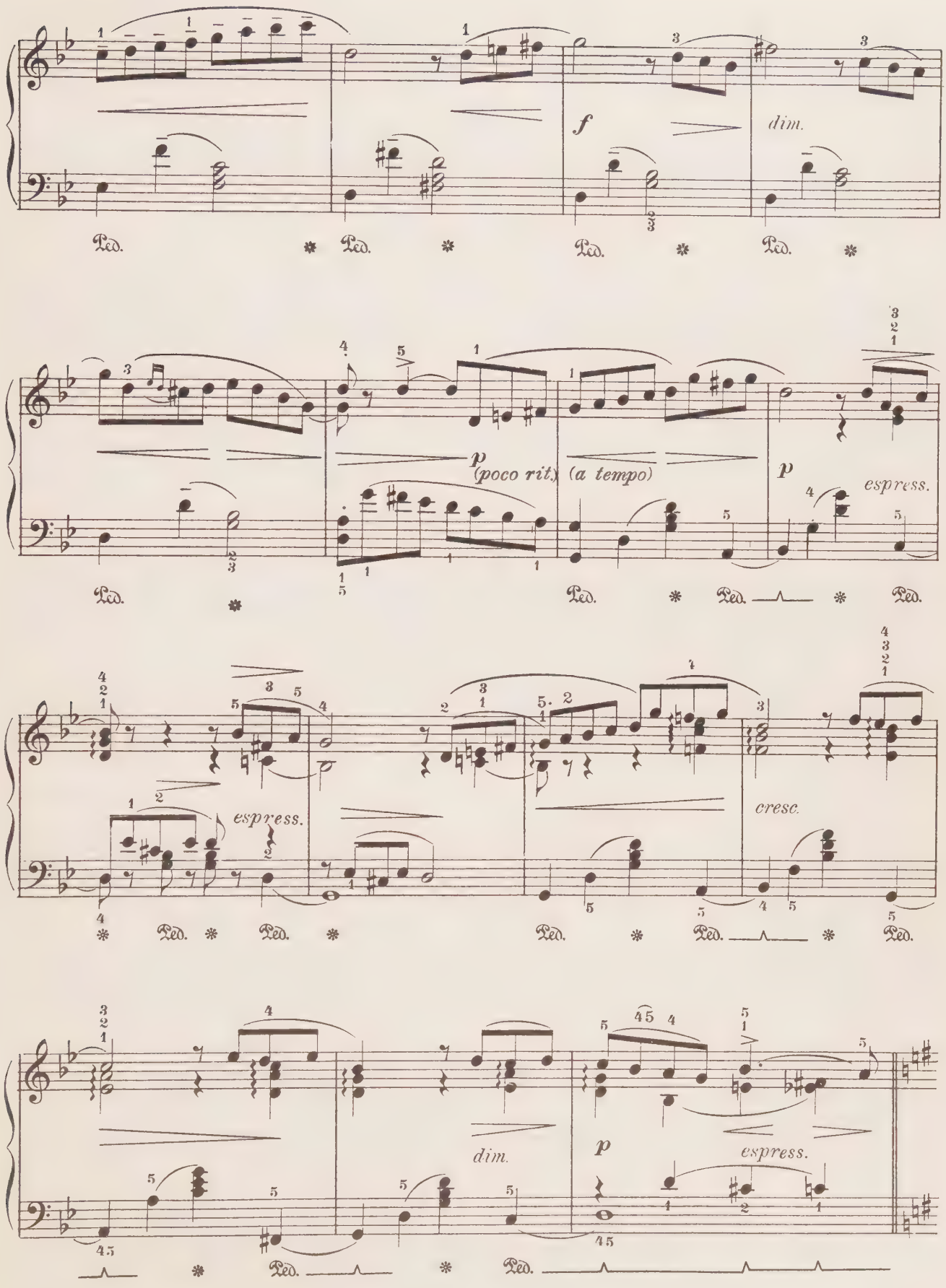
(From "The Seasons")

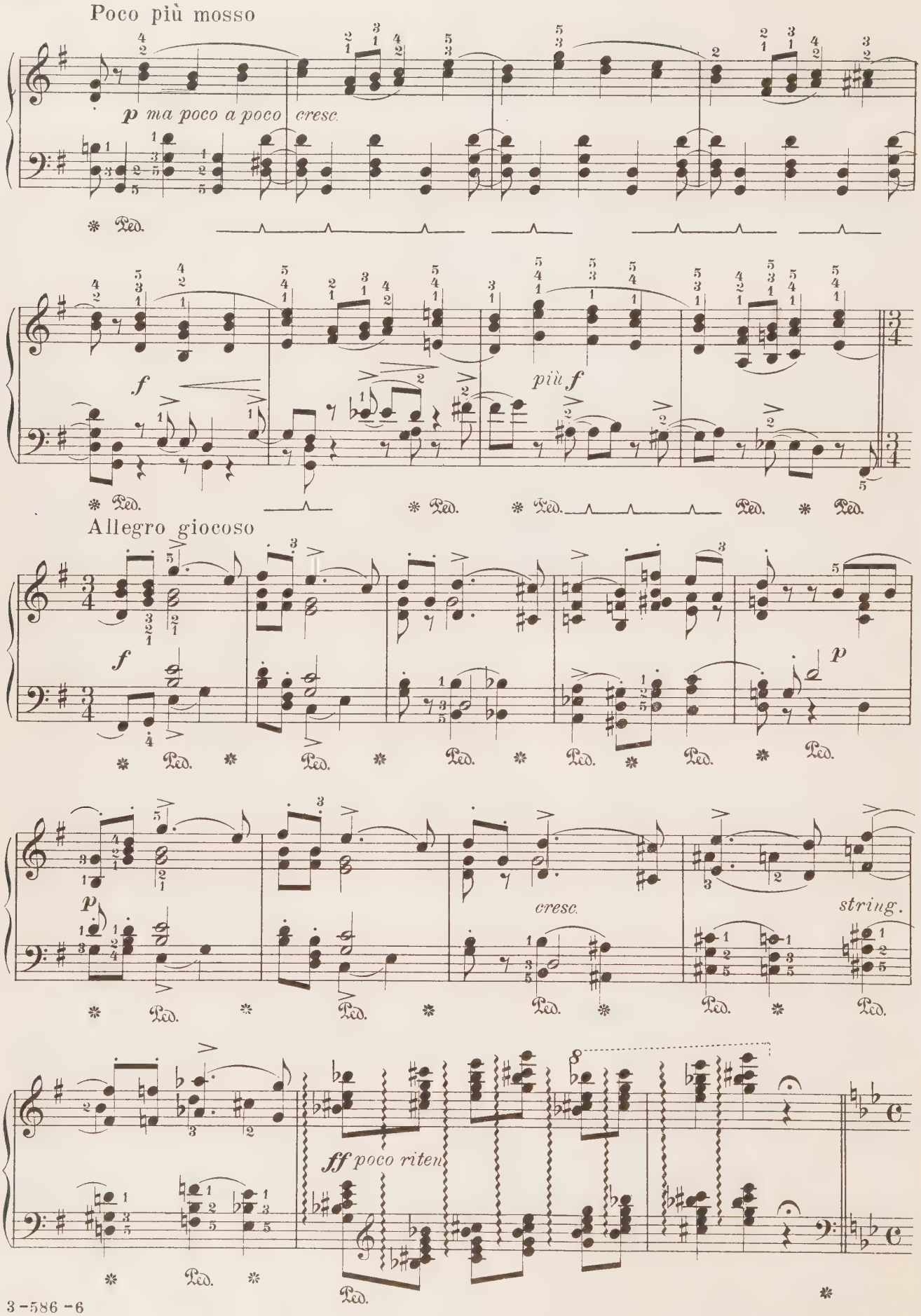
P. TSCHAIKOWSKY
Op. 37, No 6
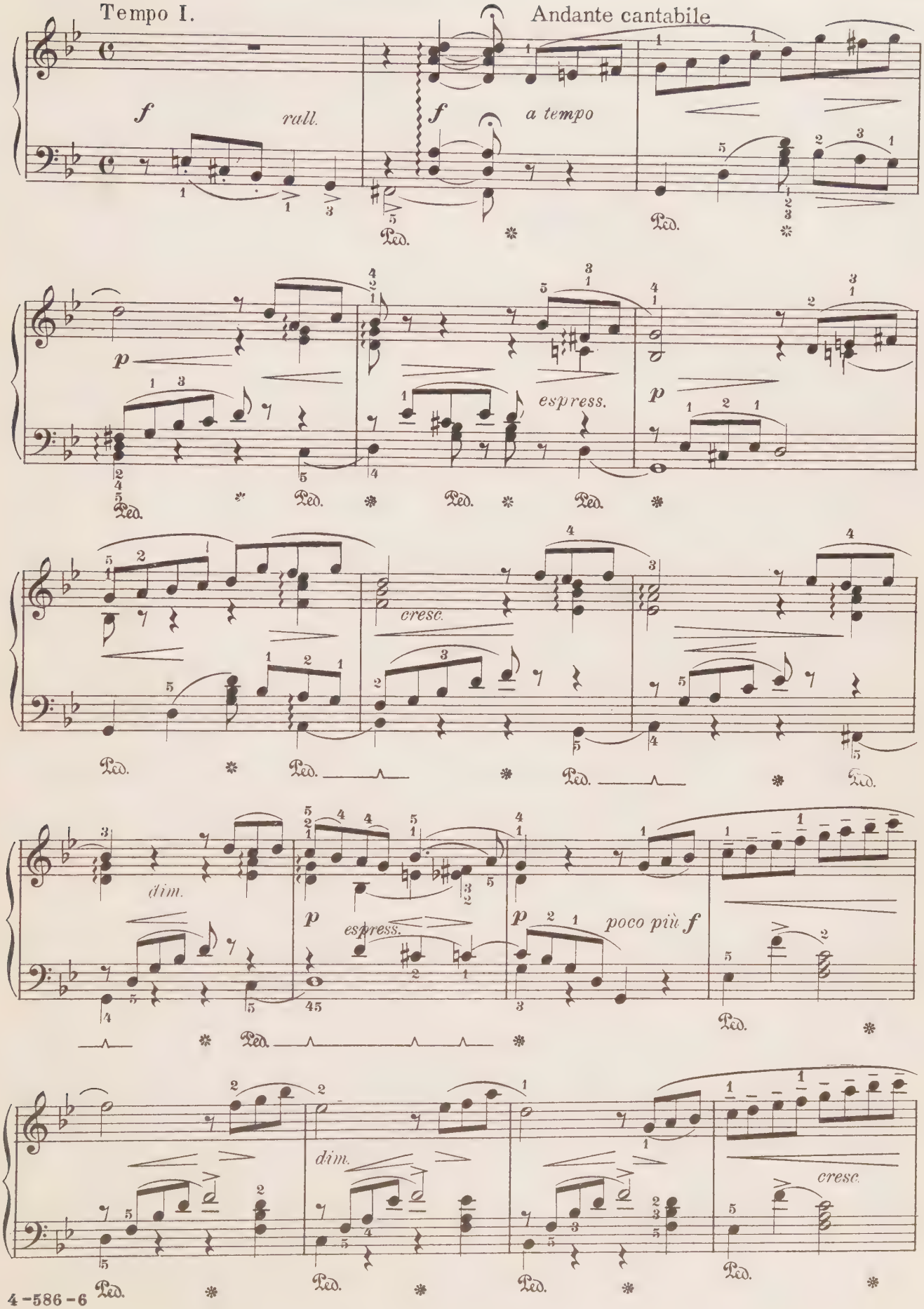
Edited by
August Fraemcke
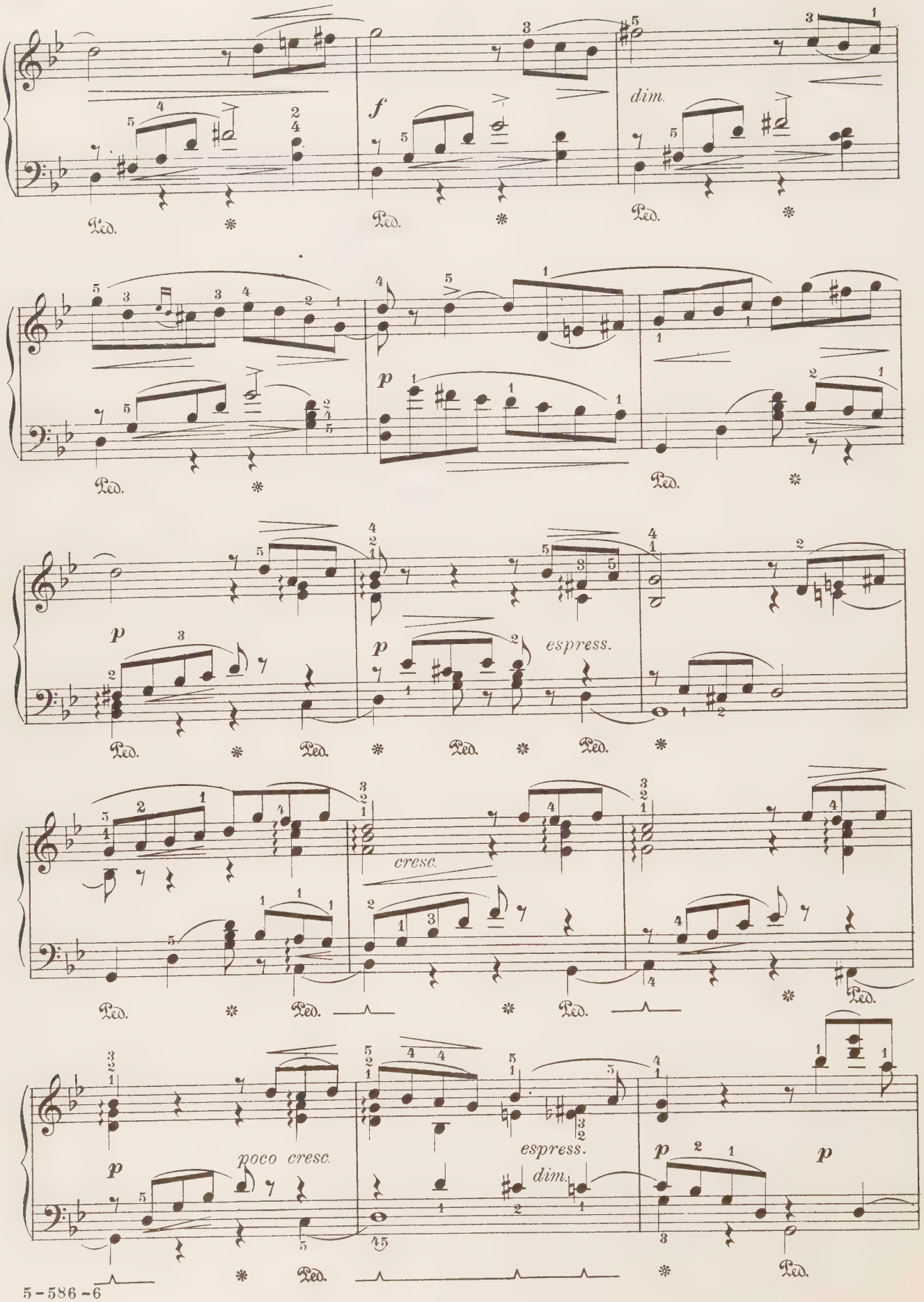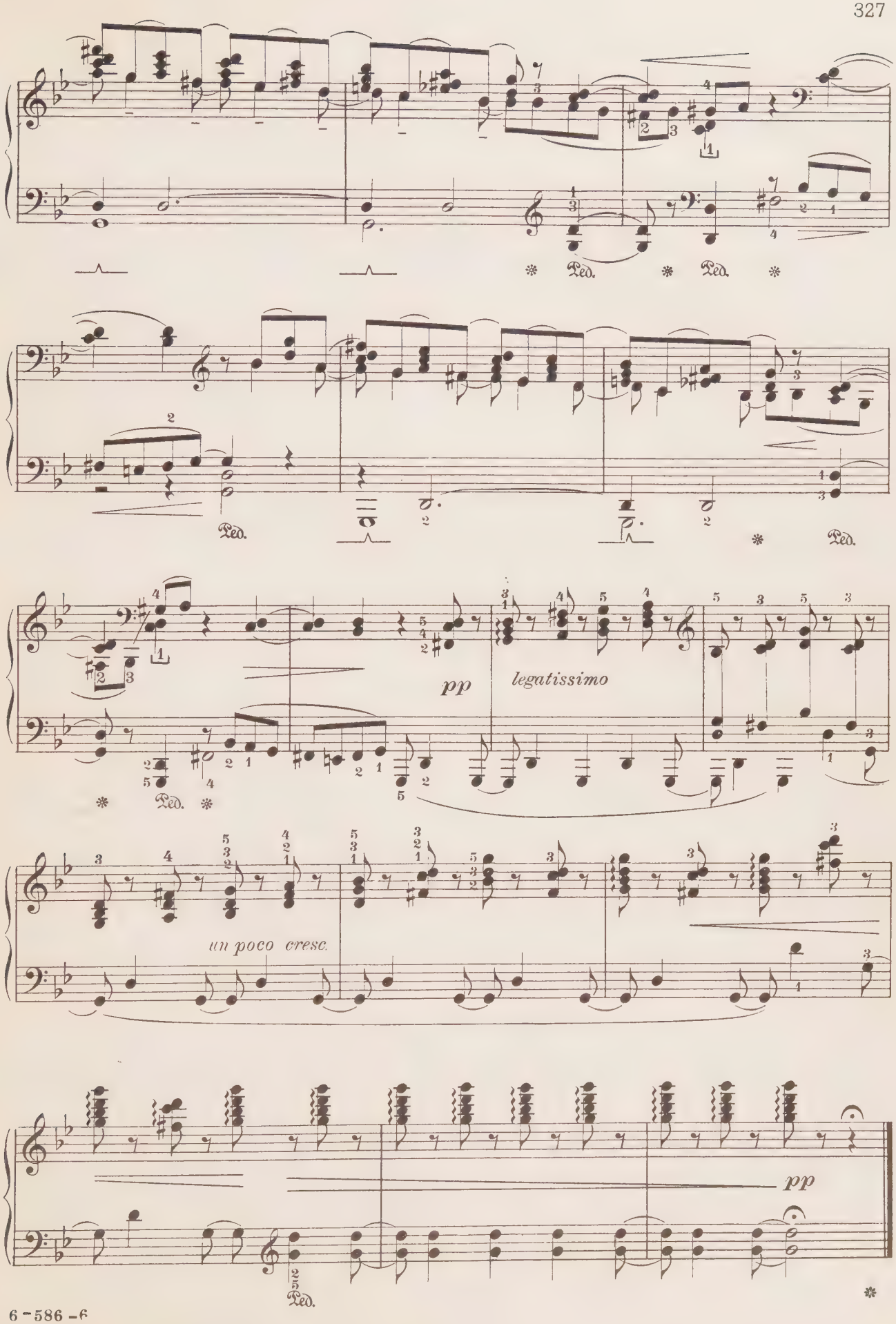


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f
dim.
p
(poco rit.)
(a tempo)
p
espress.
espress.
cresc.
dim.
p
espress.
Ped.


Poco più mosso
p ma poco a poco cresc.
Ped.
f
più f
Allegro giocoso
p
cresc.
string.
ff poco riten


Tempo I.
Andante cantabile
f
rall.
f
a tempo
p
espress.
p
cresc.
dim.
p
espress.
p
poco più f
dim.
cresc.
Ped.


f
dim.
p
p
espress.
cresc.
poco cresc.
espress.
dim.
p
p
Ped.
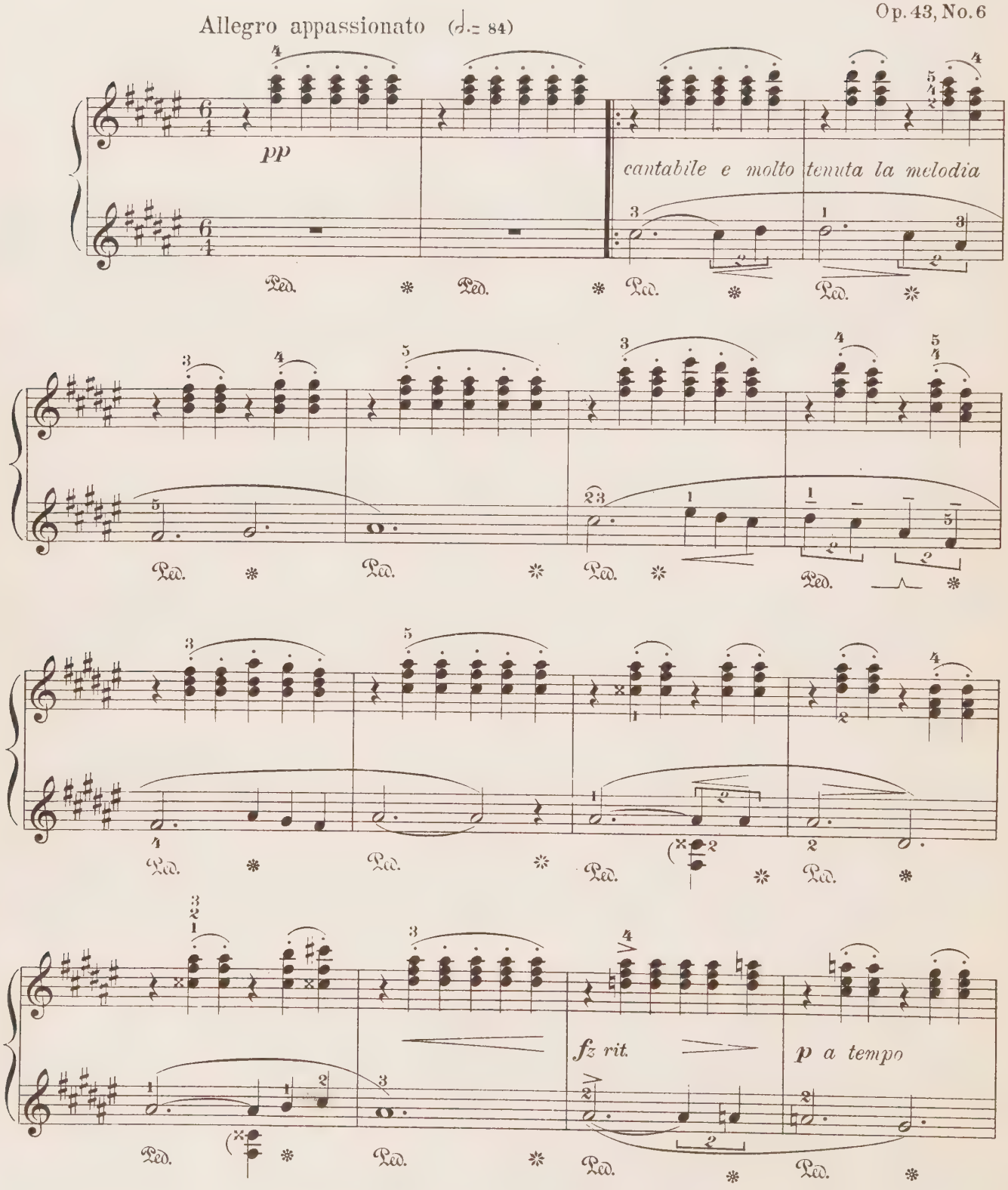

Ped.
Ped.
Ped.
Ped.
pp
legatissimo
un poco cresc.
pp
Ped.

TO SPRING
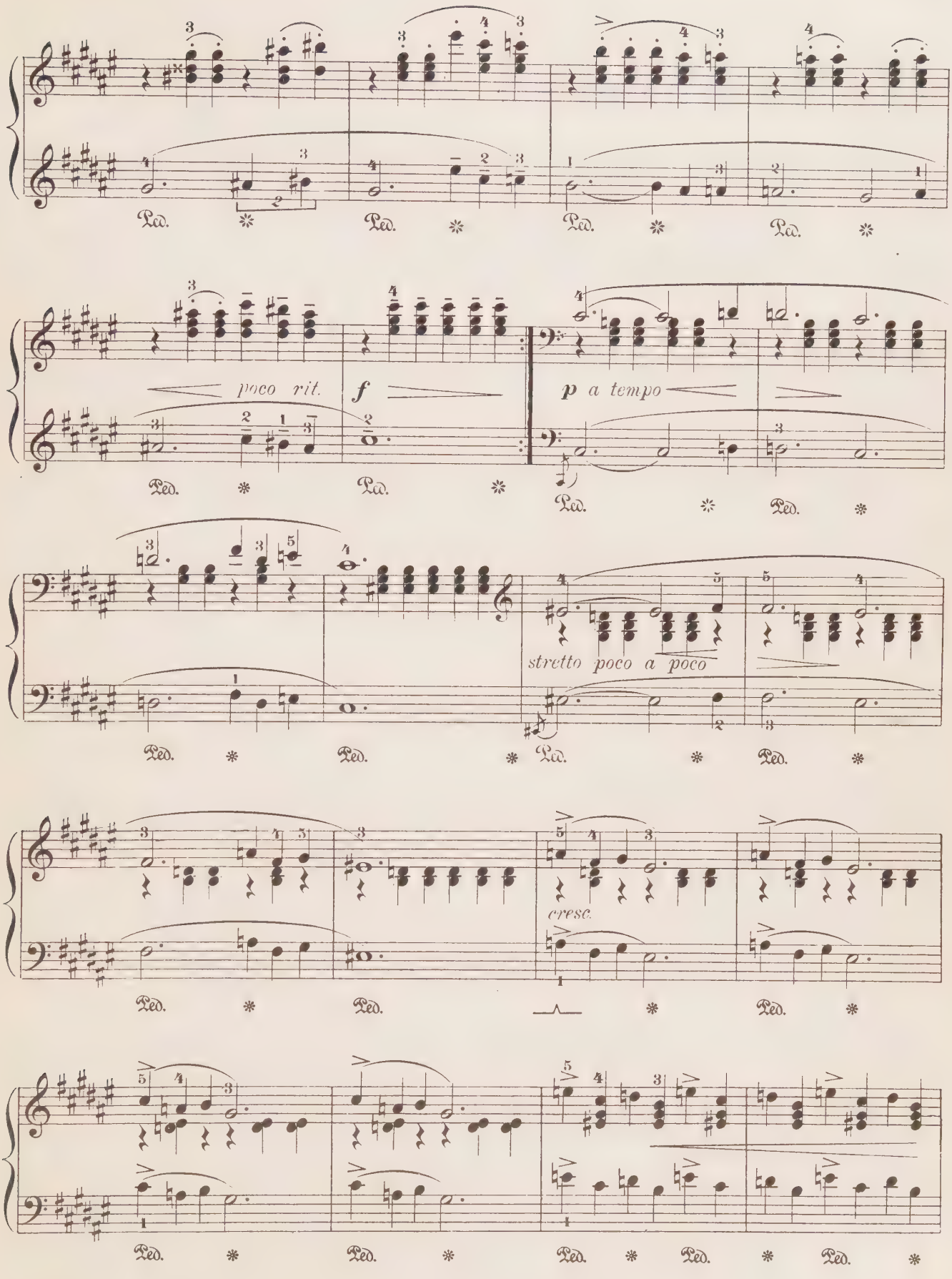
AN DEN FRÜHLING

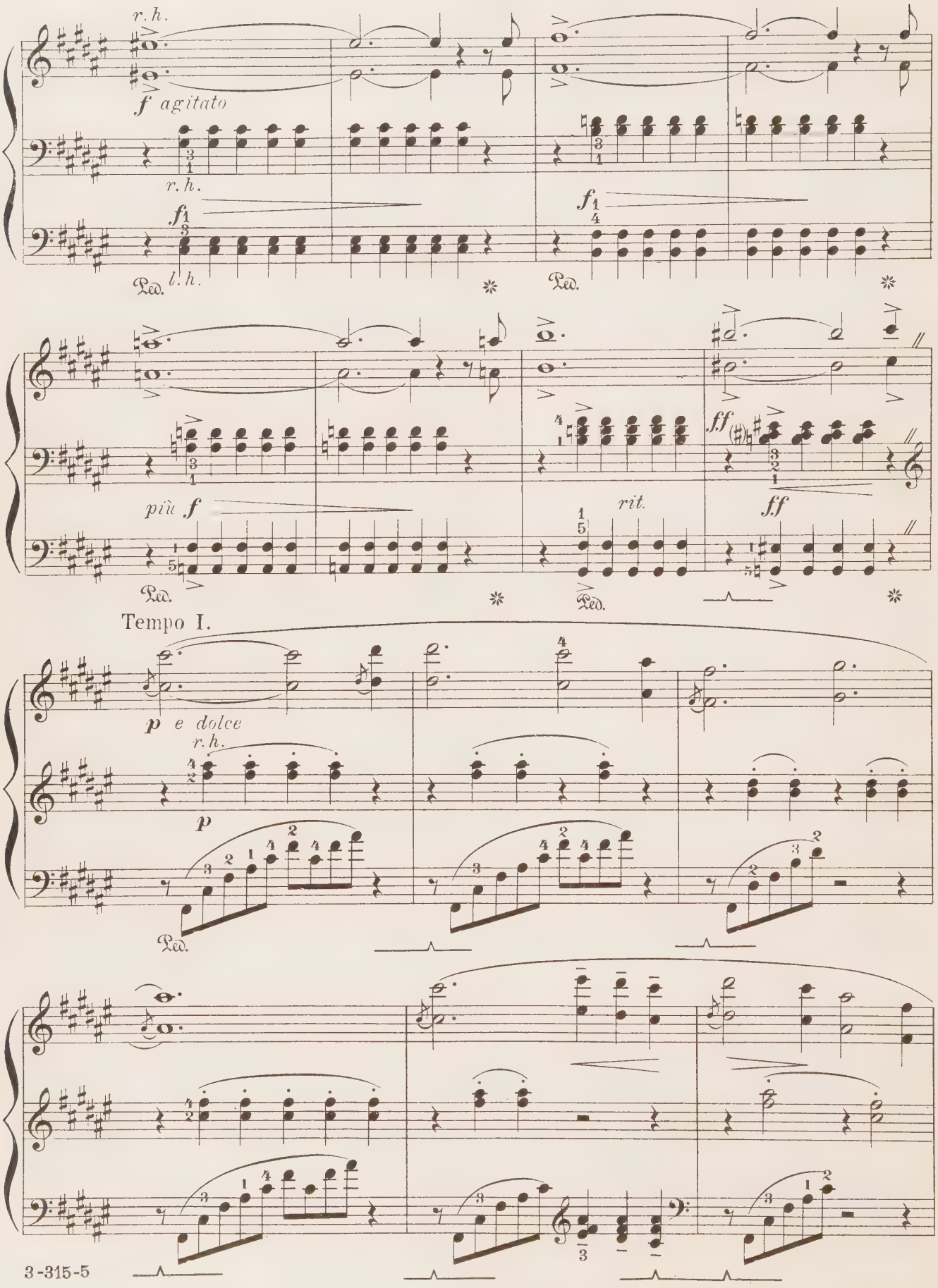
Edited by
A. Pero

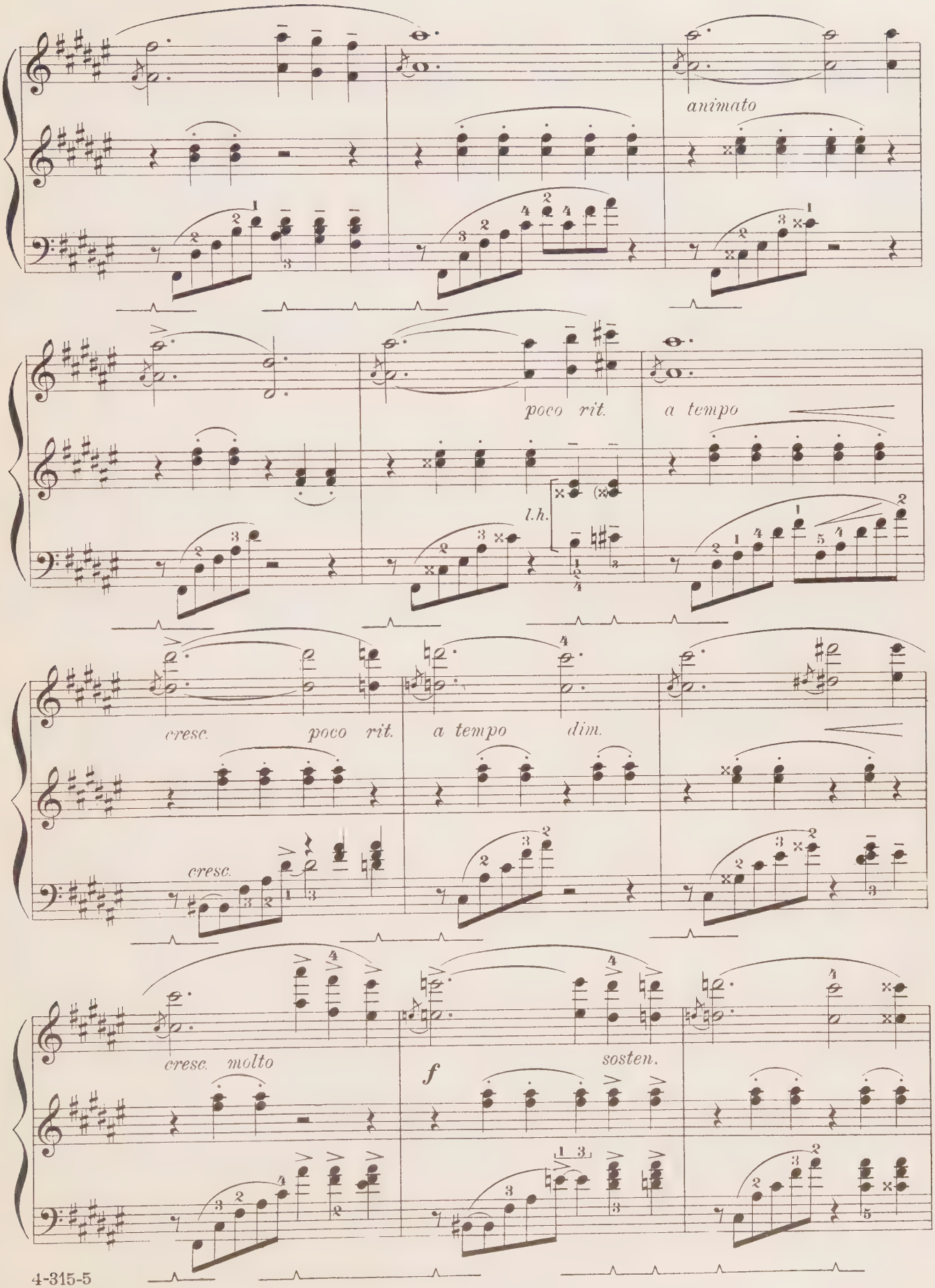
EDVARD GRIEG
Op. 43, No. 6
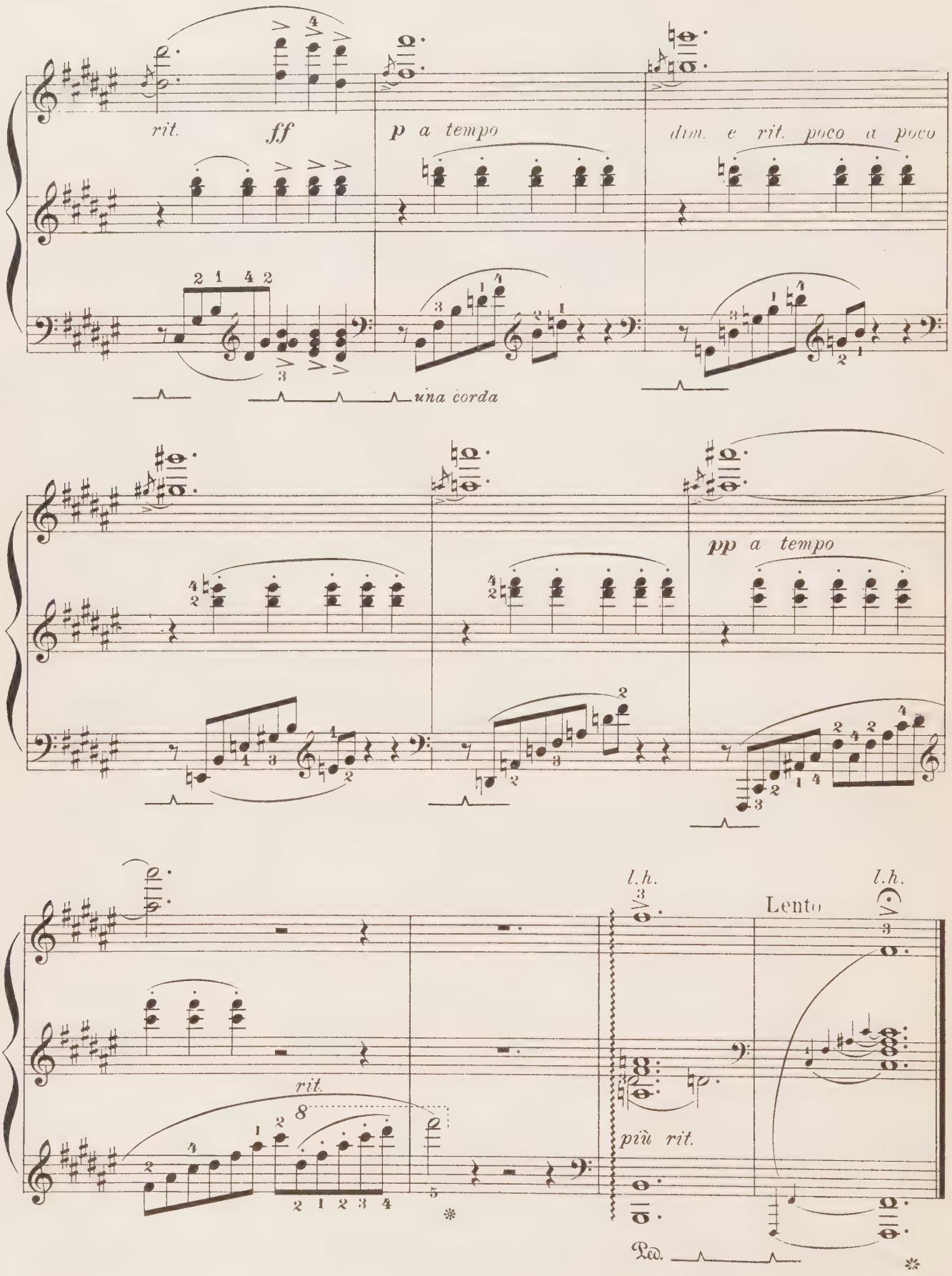


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poco rit.
f
p a tempo
stretto poco a poco
cresc.


r. h.
f agitato
r. h.
f
l. h.
Ped.
f
Ped.
più f
Ped.
rit.
ff
ff
Ped.
Tempo I.
p e dolce
r. h.
p
Ped.


animato
poco rit.
a tempo
l.h.
cresc.
poco rit.
a tempo
dim.
cresc.
cresc. molto
f
sosten.

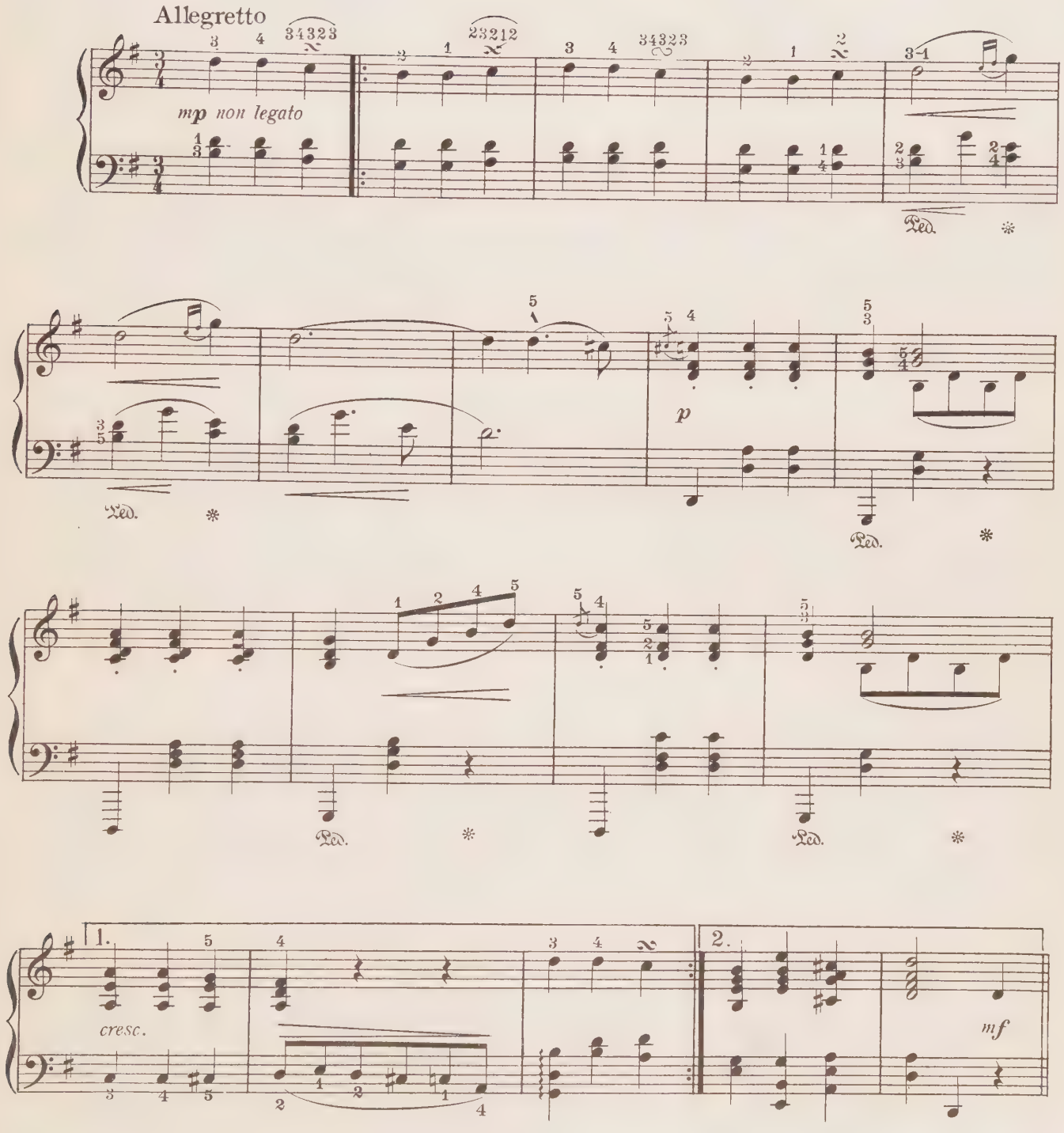

rit.
ff
p a tempo
dim. e rit. poco a poco
una corda
pp a tempo
l.h.
Lento
l.h.
rit.
più rit.
Ped.

MINUET

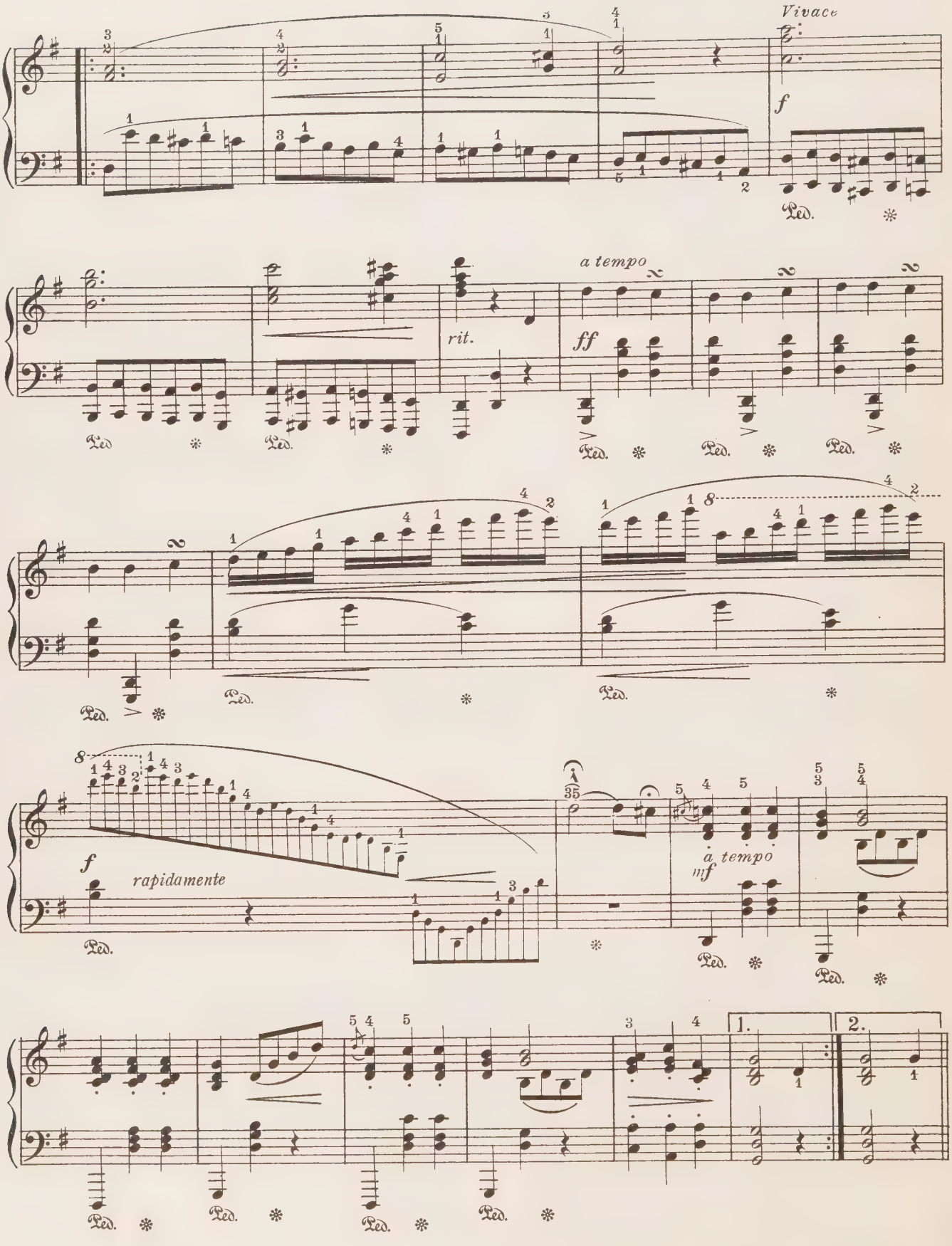
MENUET À L'ANTIQUE
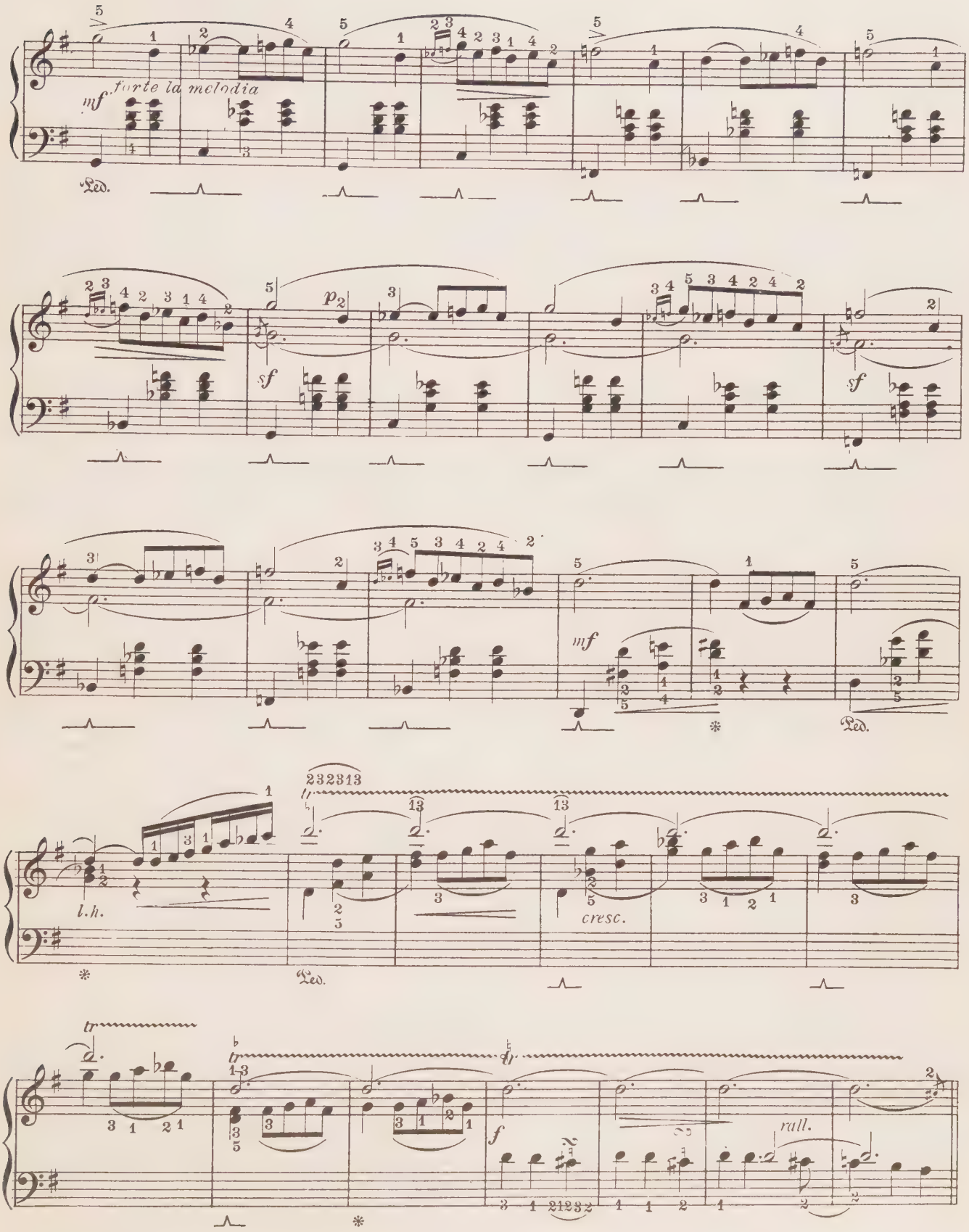
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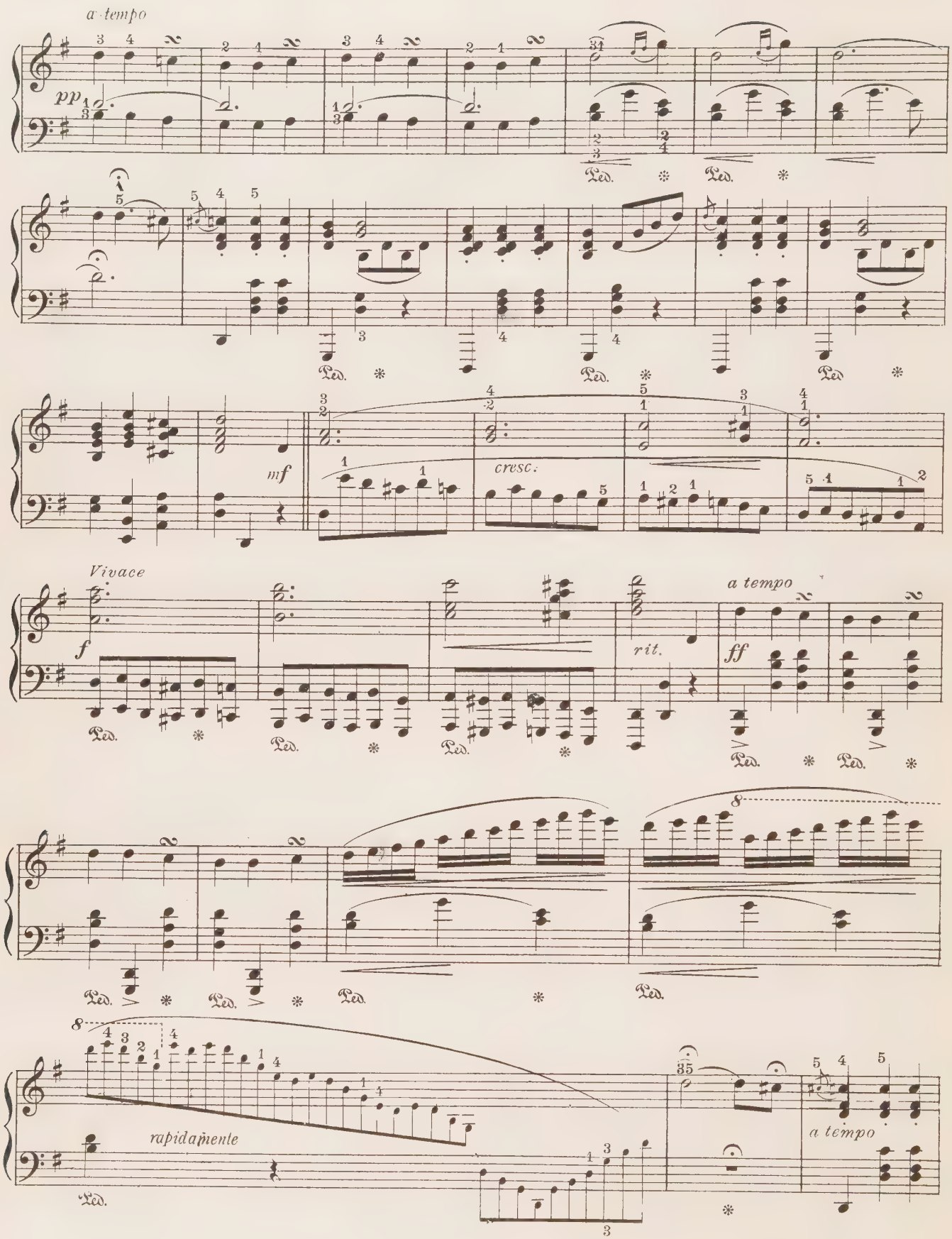
I. J. PADEREWSKI
Op. 14, No 1

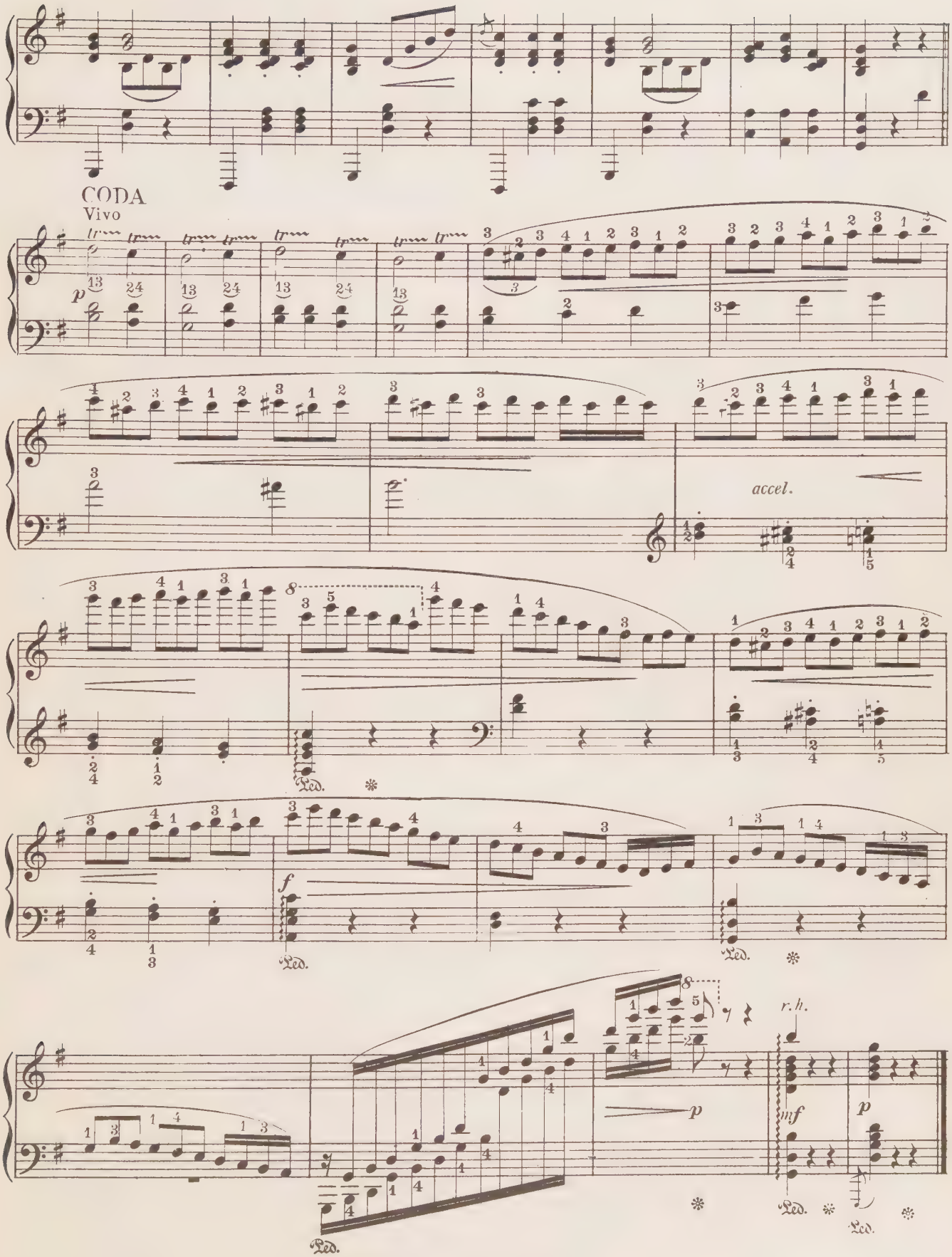


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Vivace
f
Ped.
rit.
a tempo
ff
rapidamente
mf
1.
2.


mf
forte la melodia
Ped.
p
sf
sf
mf
Ped.
232313
l.h.
cresc.
Ped.
tr
f
rall.


a tempo
pp
Ped.
mf
cresc.
Vivace
f
rit.
a tempo
ff
rapidamente
a tempo


CODA
Vivo
p
accel.
f
r.h.
mf
p
Ped.

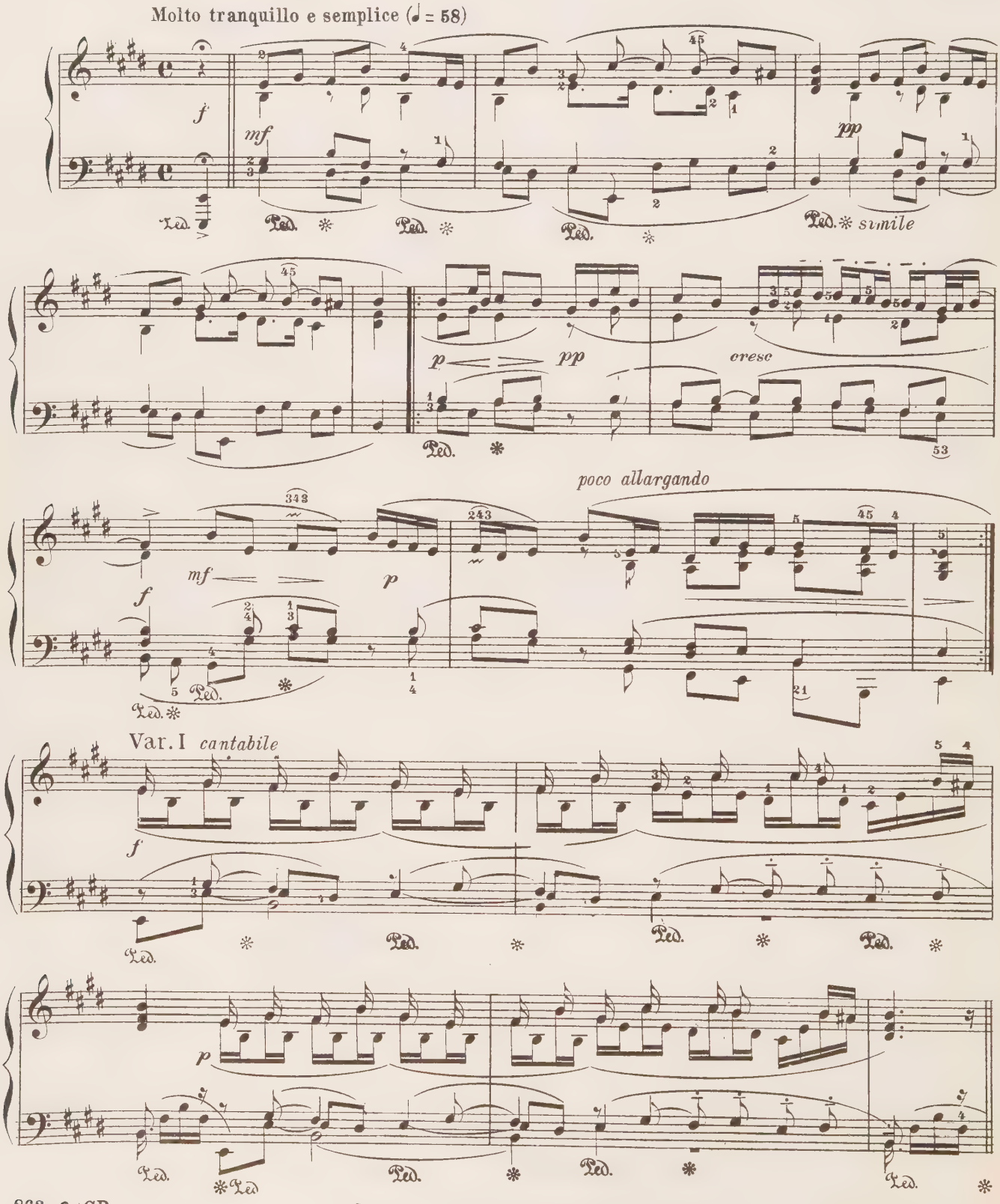
VARIATIONS IN E MAJOR

THE HARMONIOUS BLACKSMITH

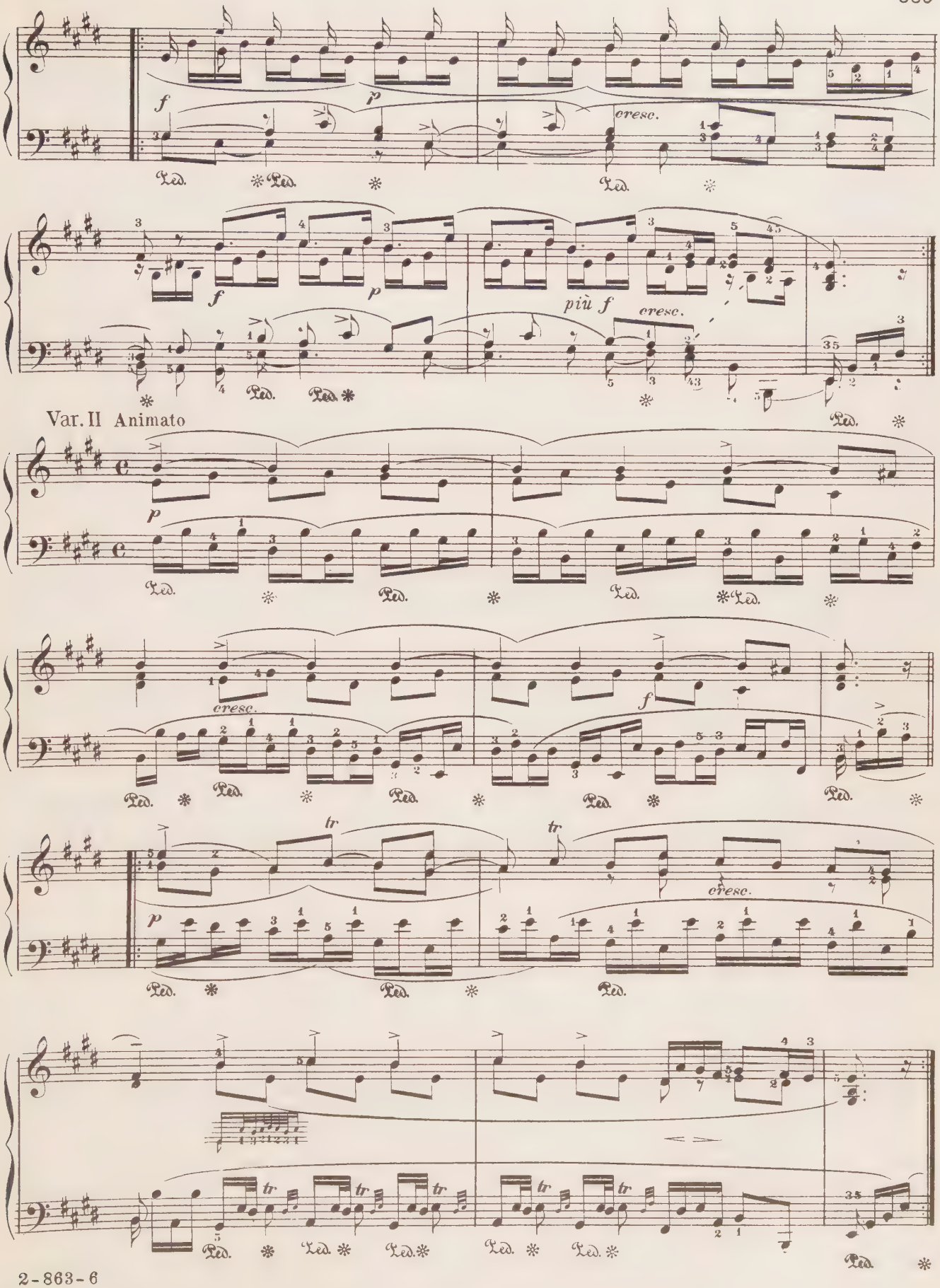
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G. F. HÄNDEL

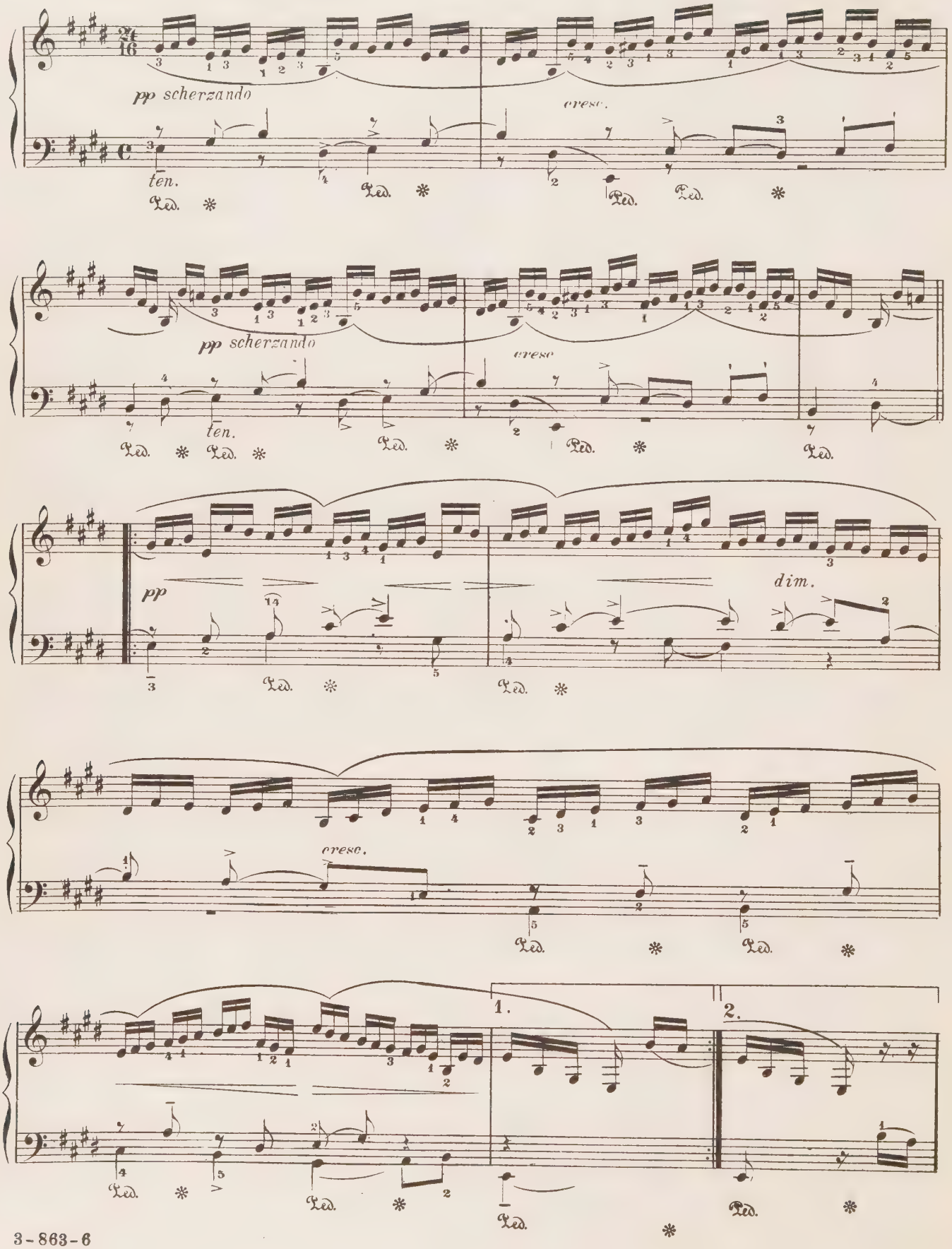
Molto tranquillo e semplice (♩ = 58)



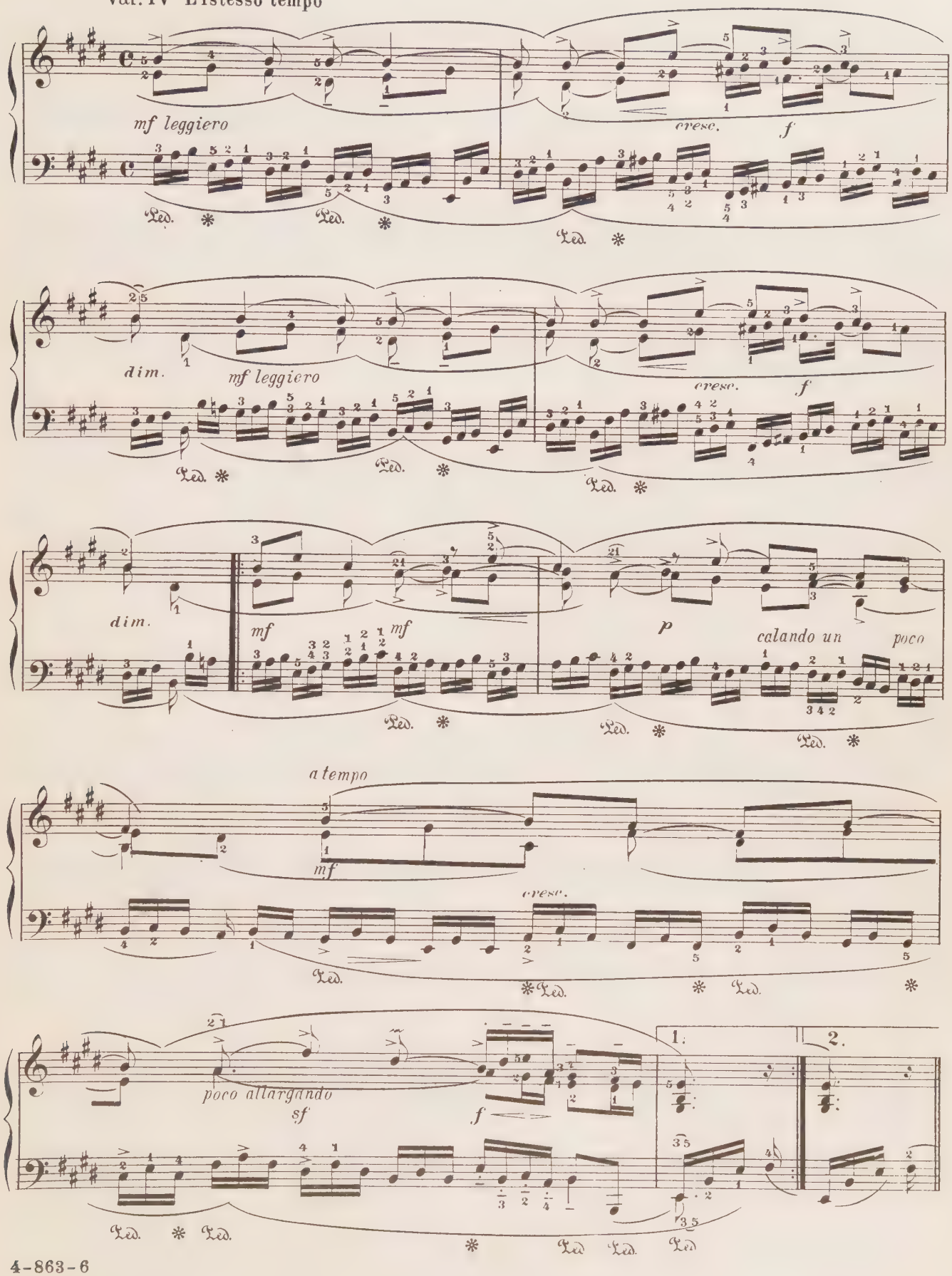
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f
p
cresc.
f
p
più f
cresc.
Var. II Animato
p
cresc.
f
p
tr
cresc.
tr
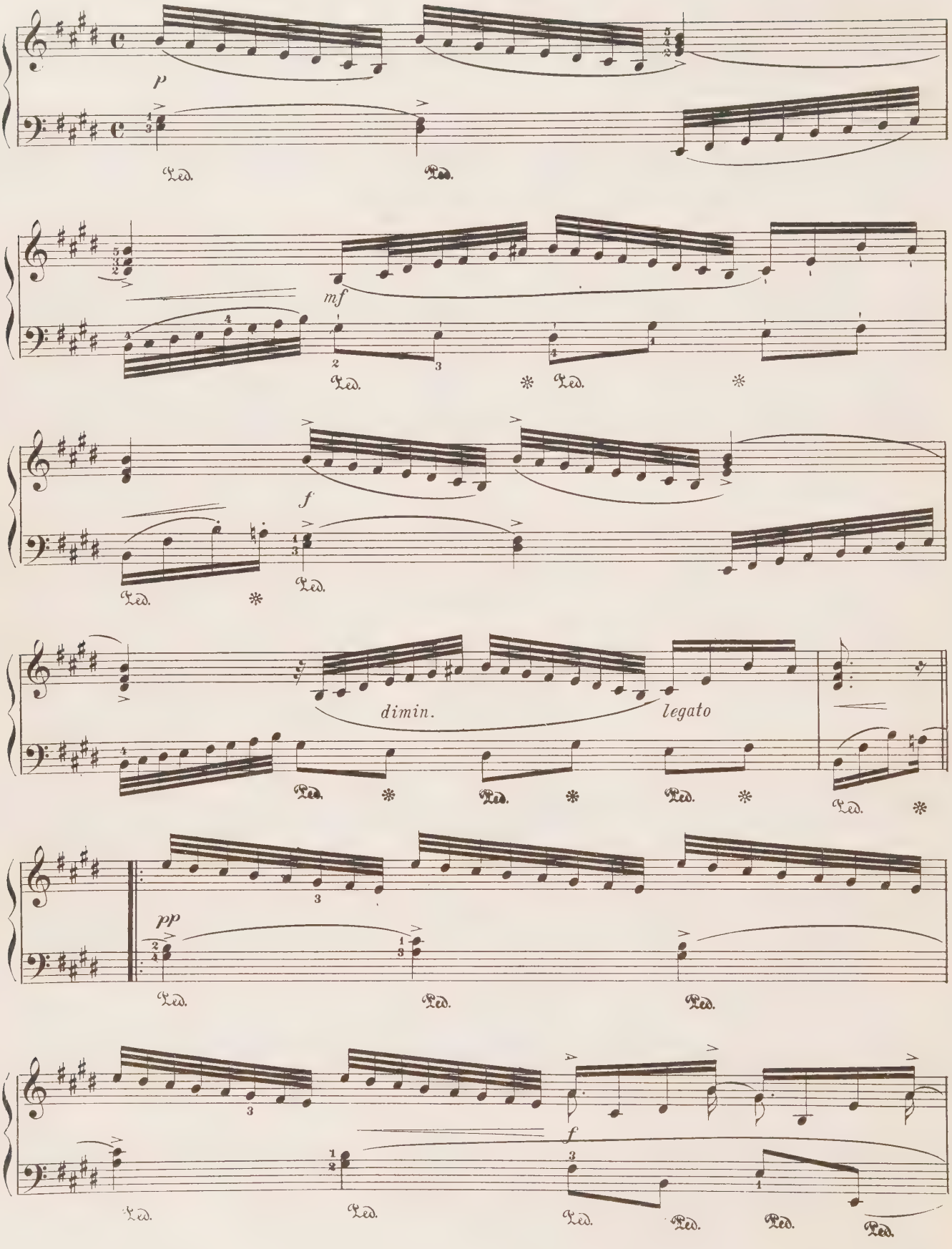
Var. III Vivo e leggieramente
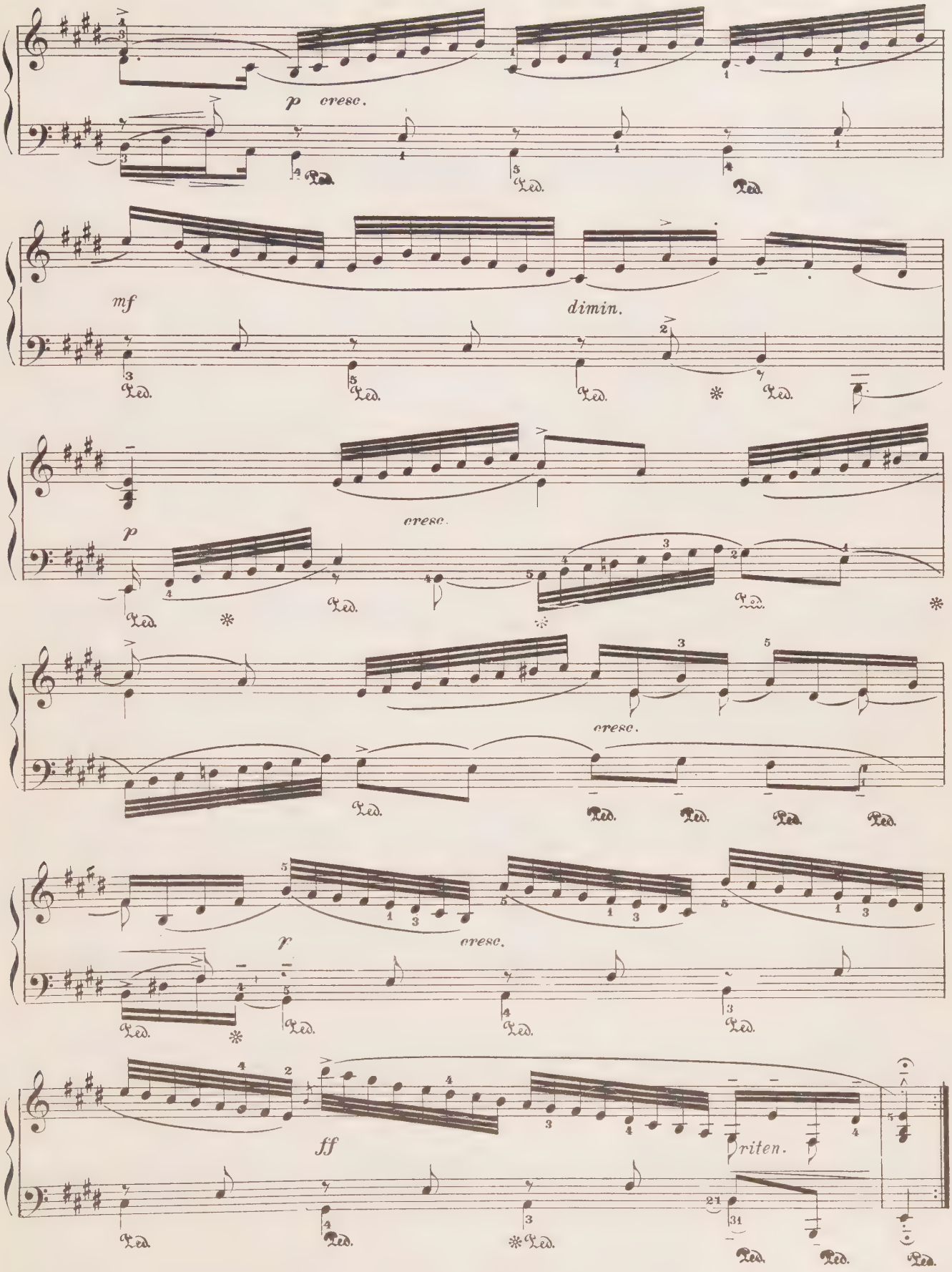


Var. IV L'istesso tempo



Var.V Rapidamente




p cresc.
mf
dimin.
p
cresc.
cresc.
p
cresc.
ff
riten.
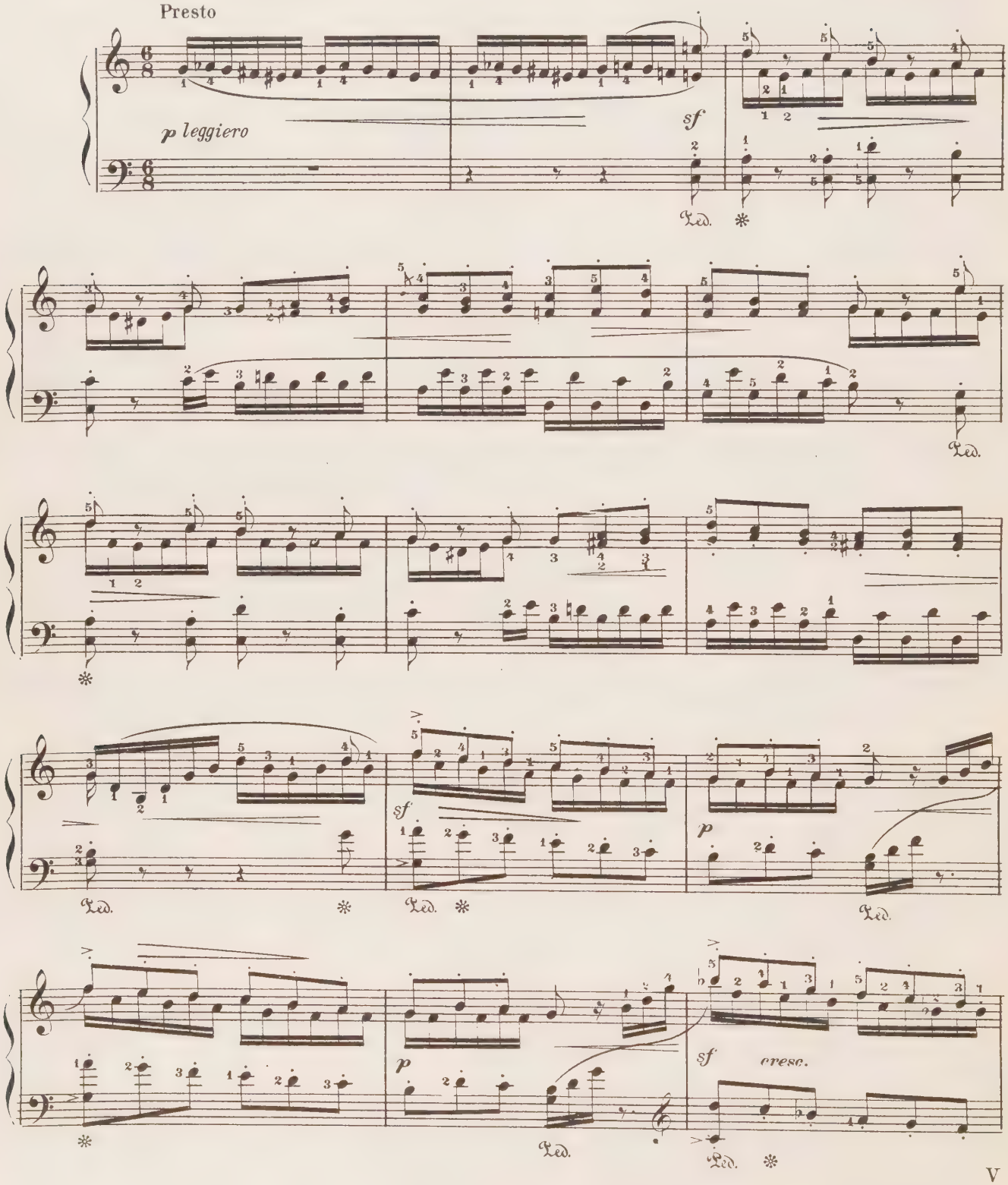
SPINNING SONG

SONG WITHOUT WORDS

No. XXXIV
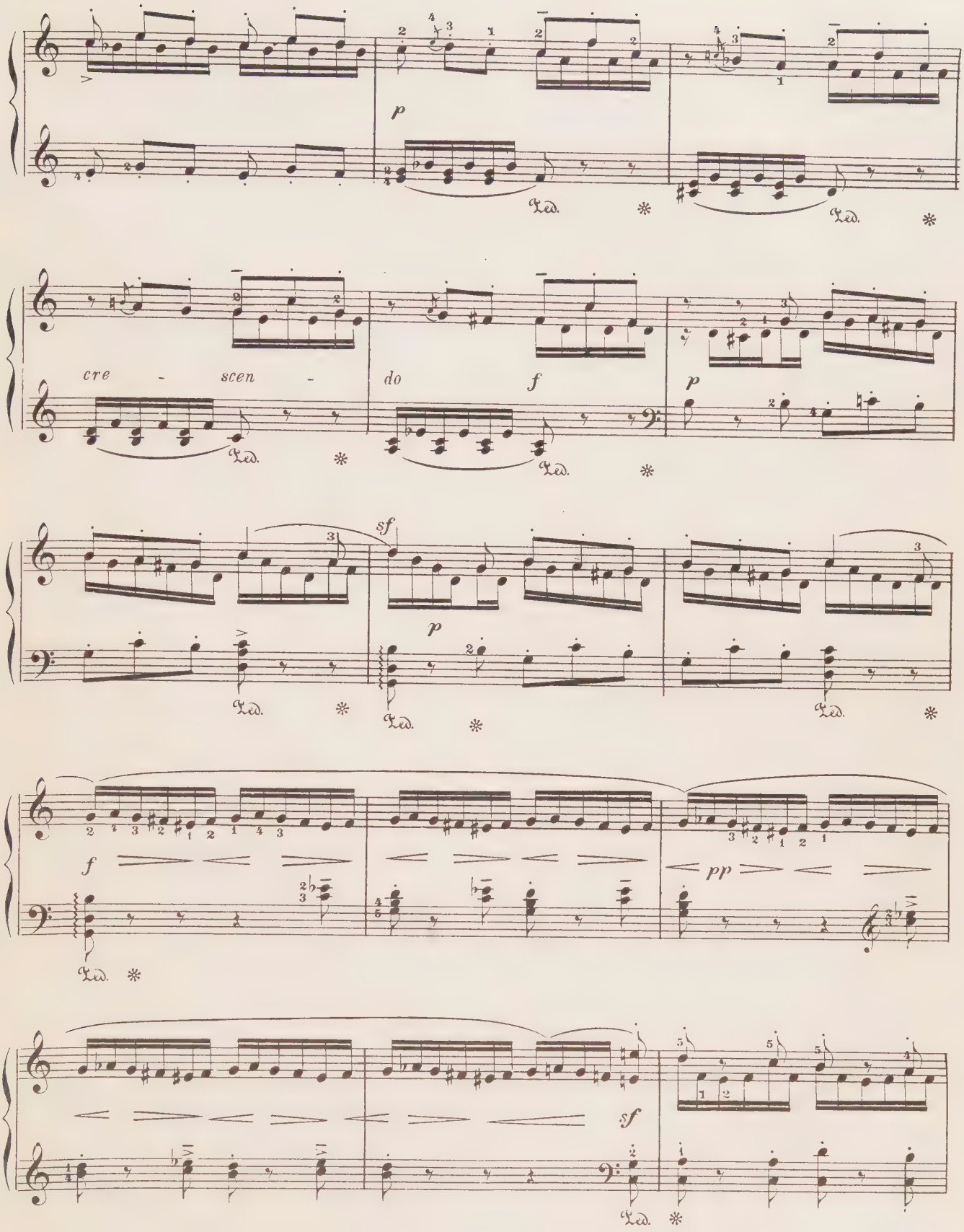
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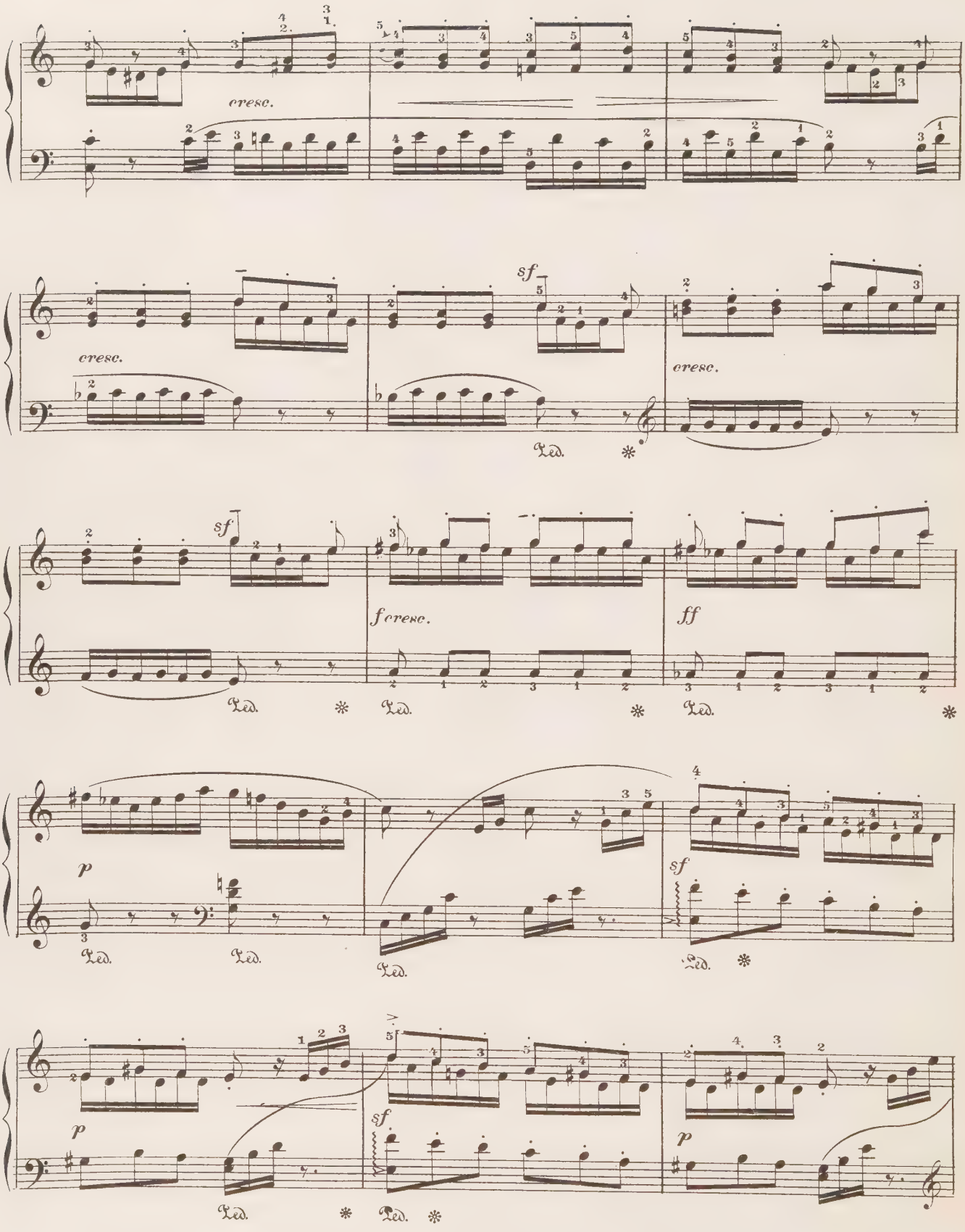
F. MENDELSSOHN
Op. 67, No. 4
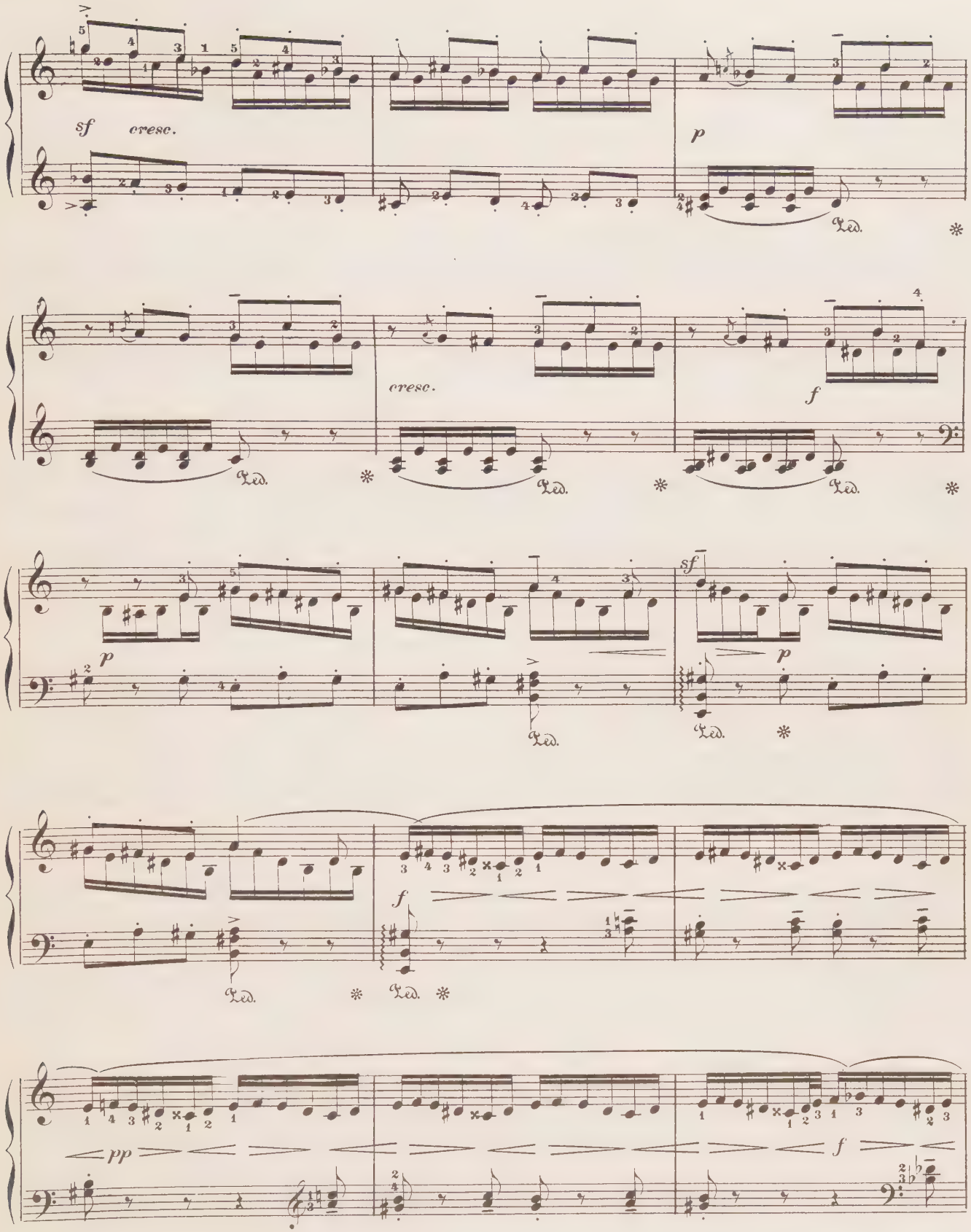


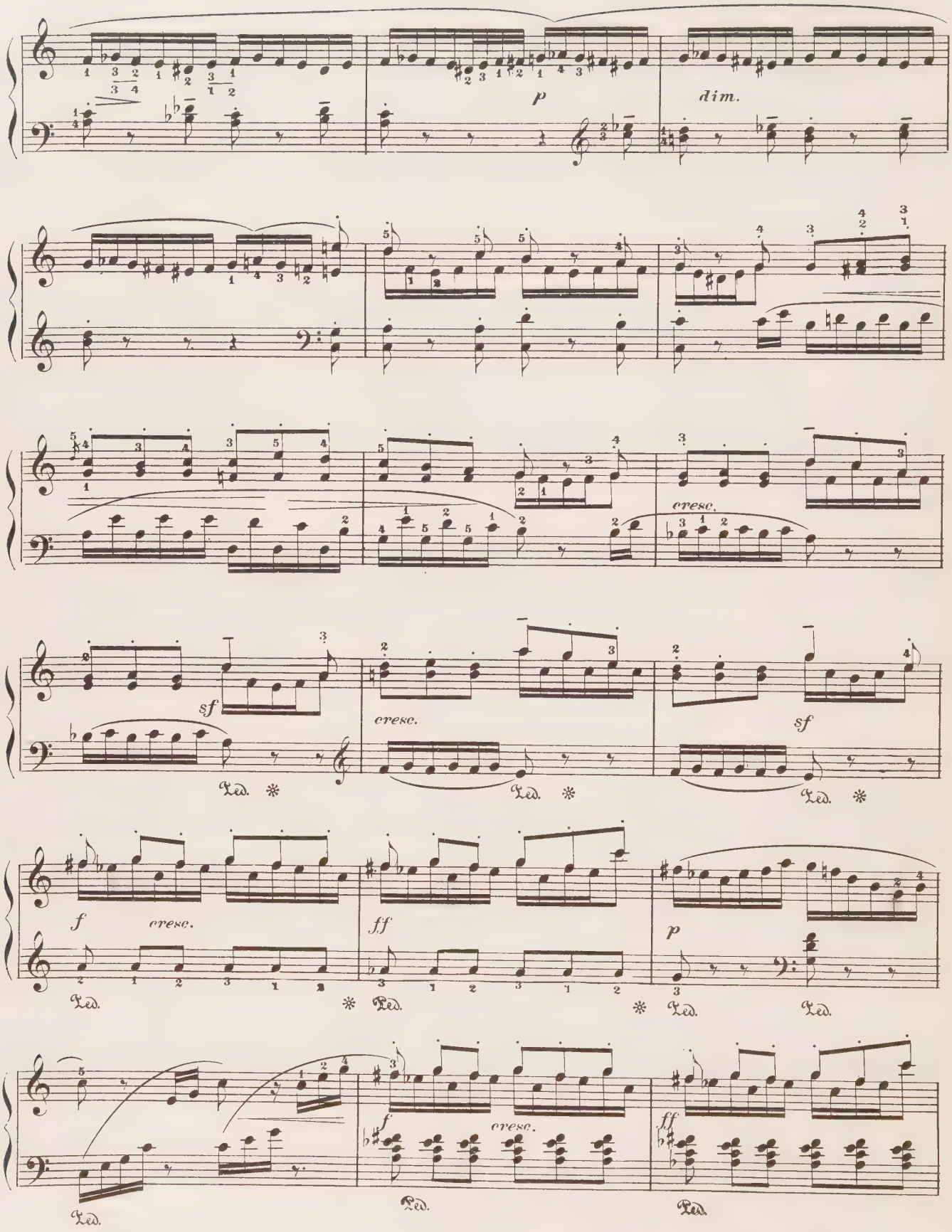
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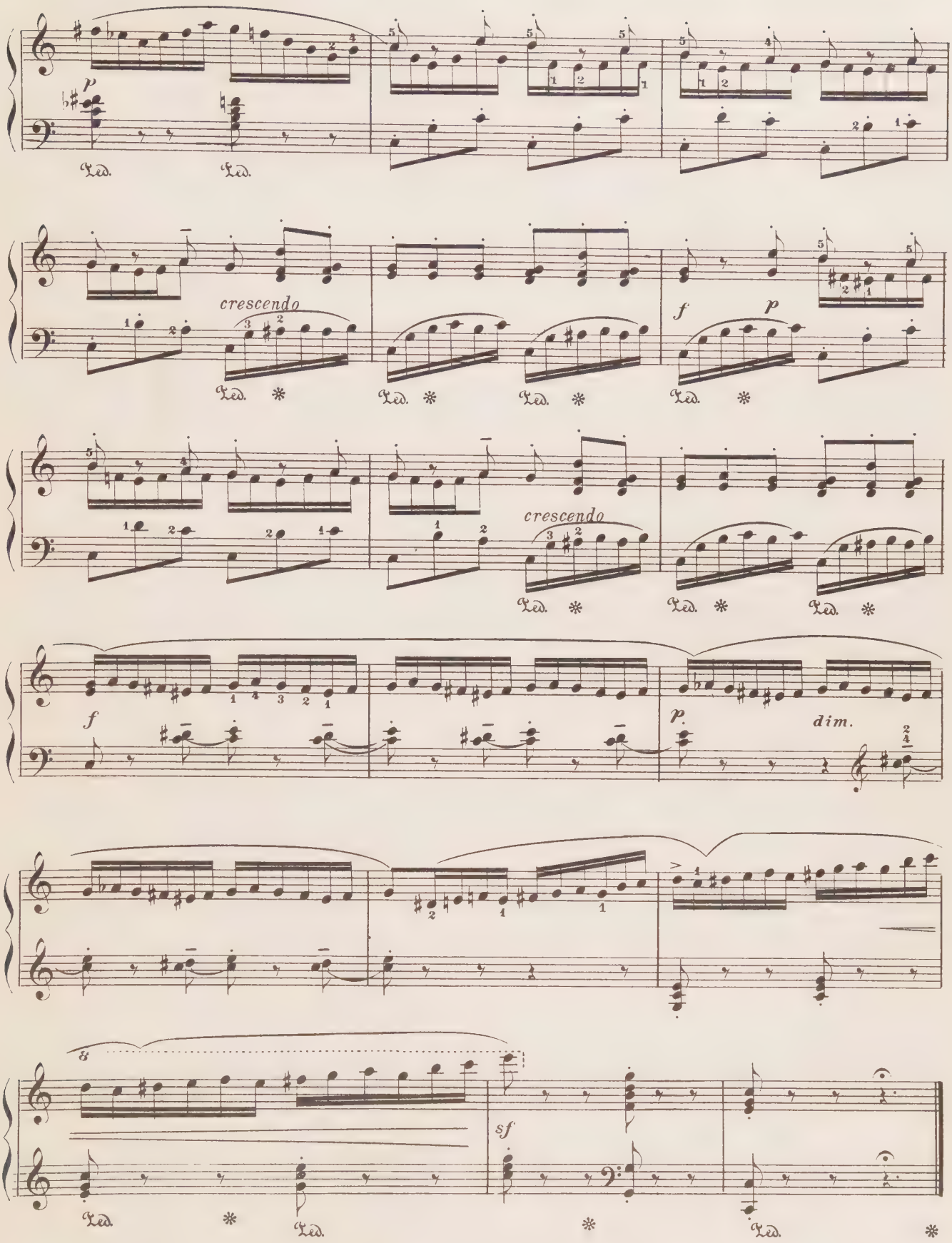
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p
cre - scen - do
f
p
sf
p
f
pp
sf


cresc.
sf
cresc.
cresc.
sf
f cresc.
ff
p
sf
p
sf
p


sf
cresc.
p
cresc.
f
sf
p
f
pp
f


p
dim.
cresc.
sf
cresc.
sf
f
cresc.
ff
p
f
cresc.
ff
Ped.

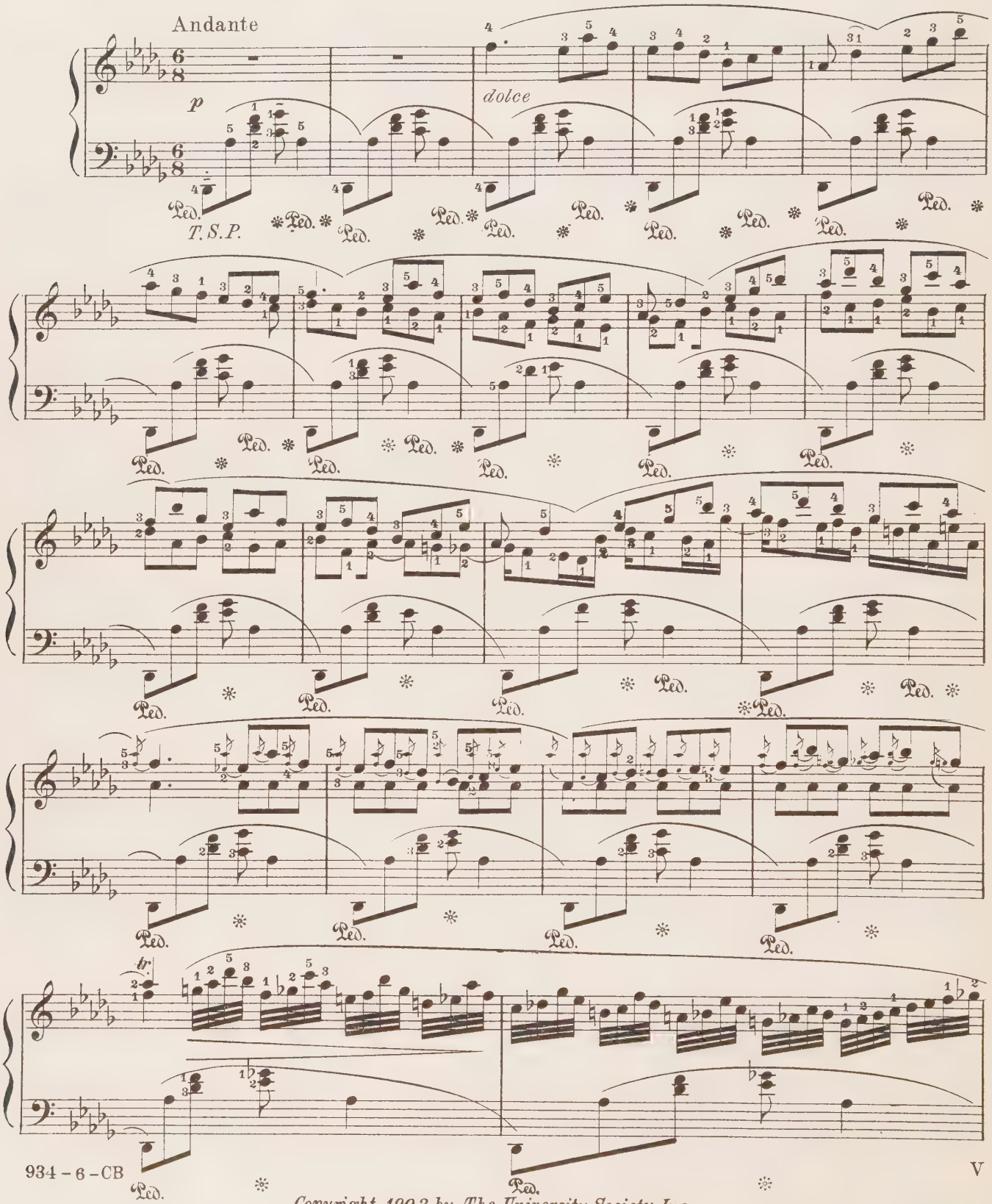

p
Led.
Led.
crescendo
Led.
Led.
Led.
f
p
Led.
crescendo
Led.
Led.
Led.
f
p
dim.
8
sf
Led.
Led.
Led.

BERCEUSE
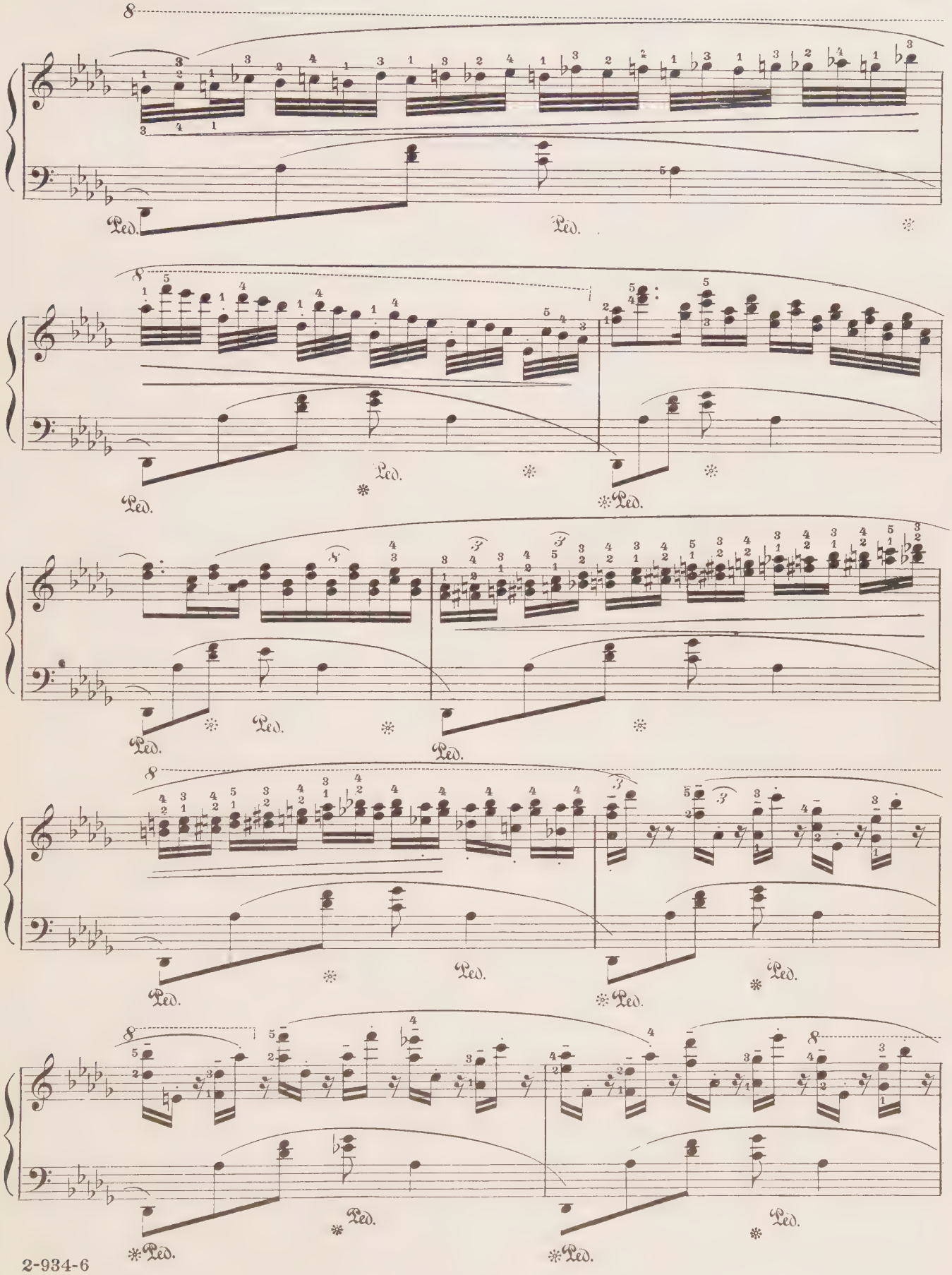
D-FLAT

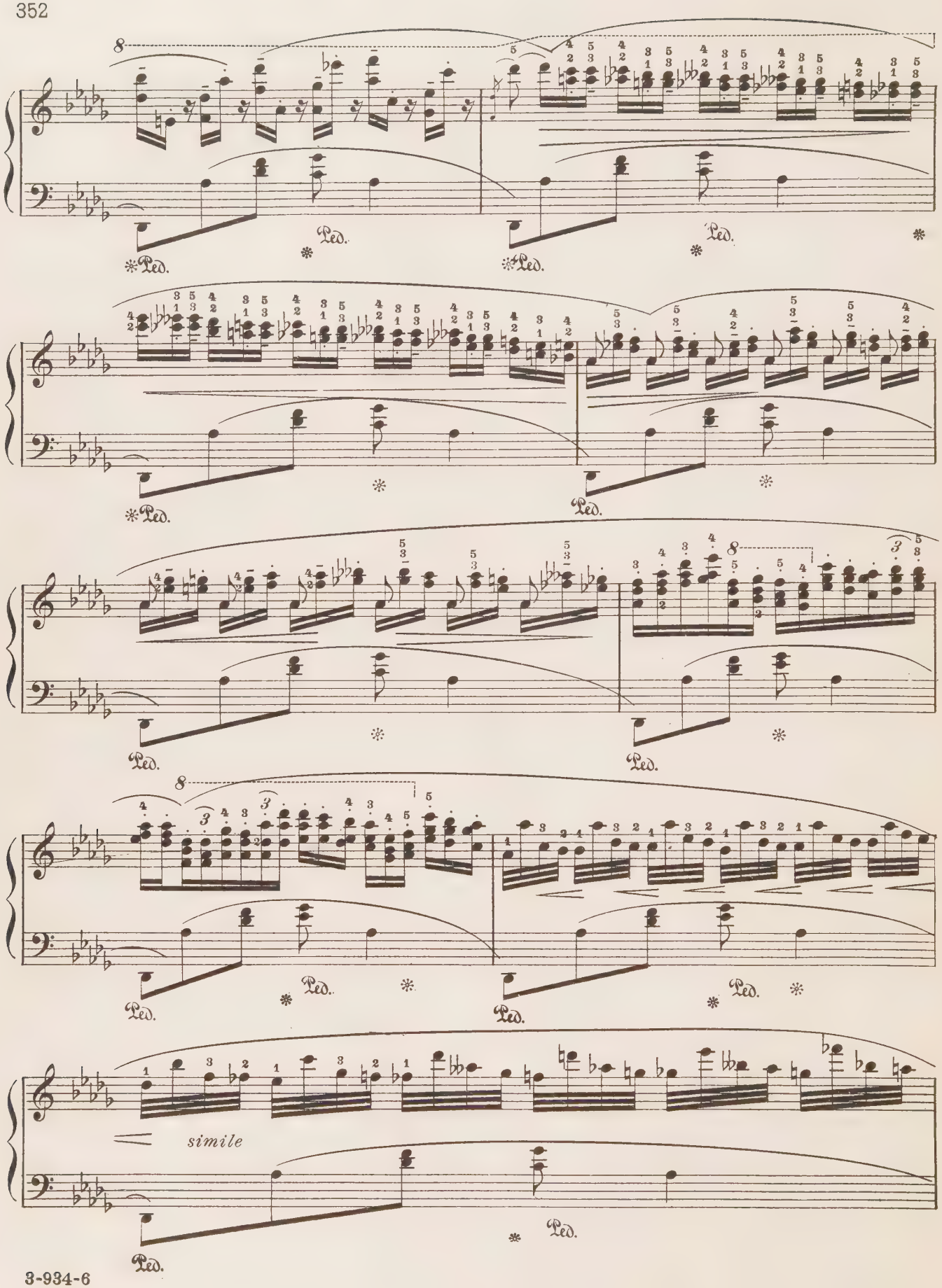
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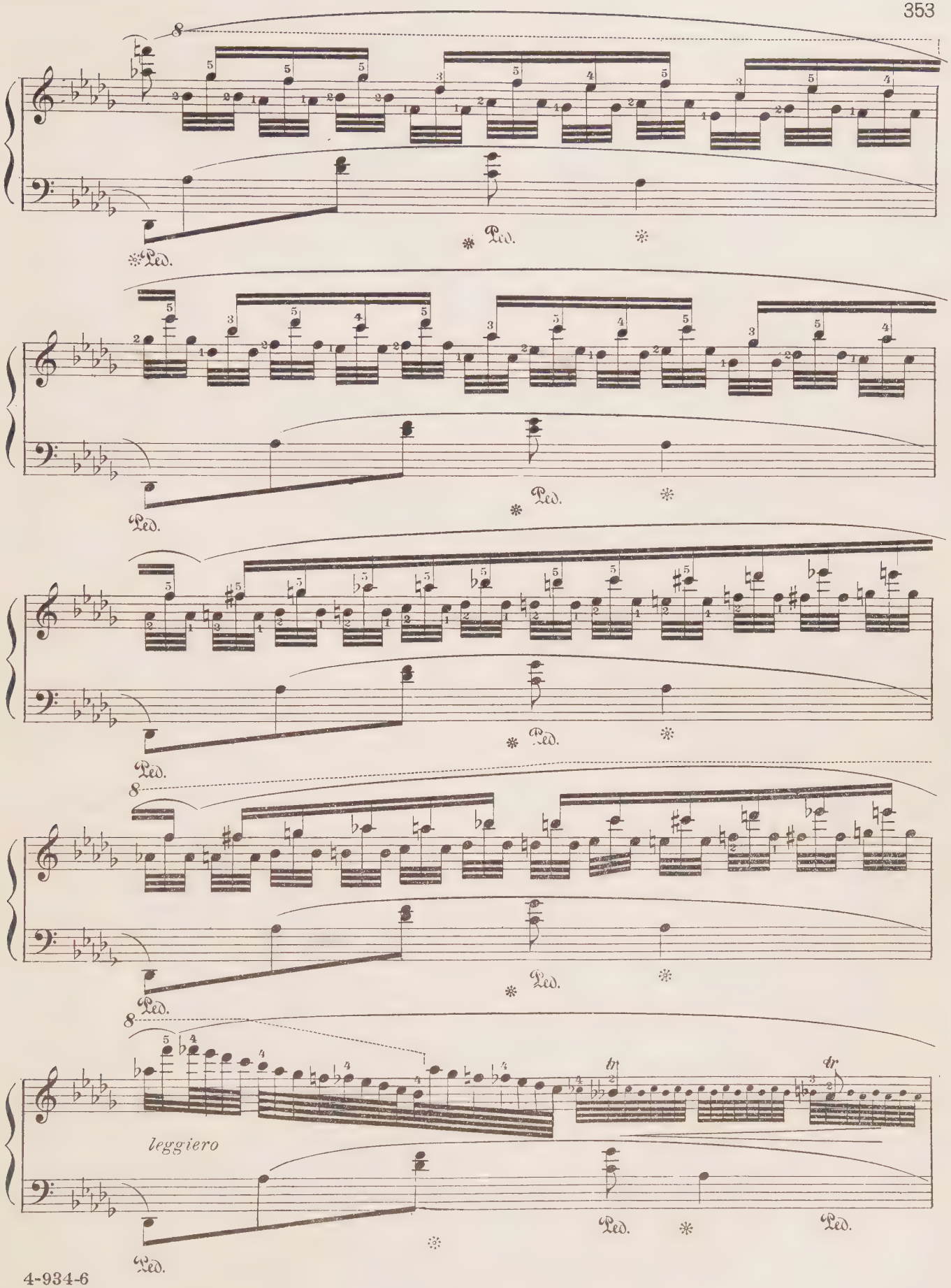
F. CHOPIN
Op. 57
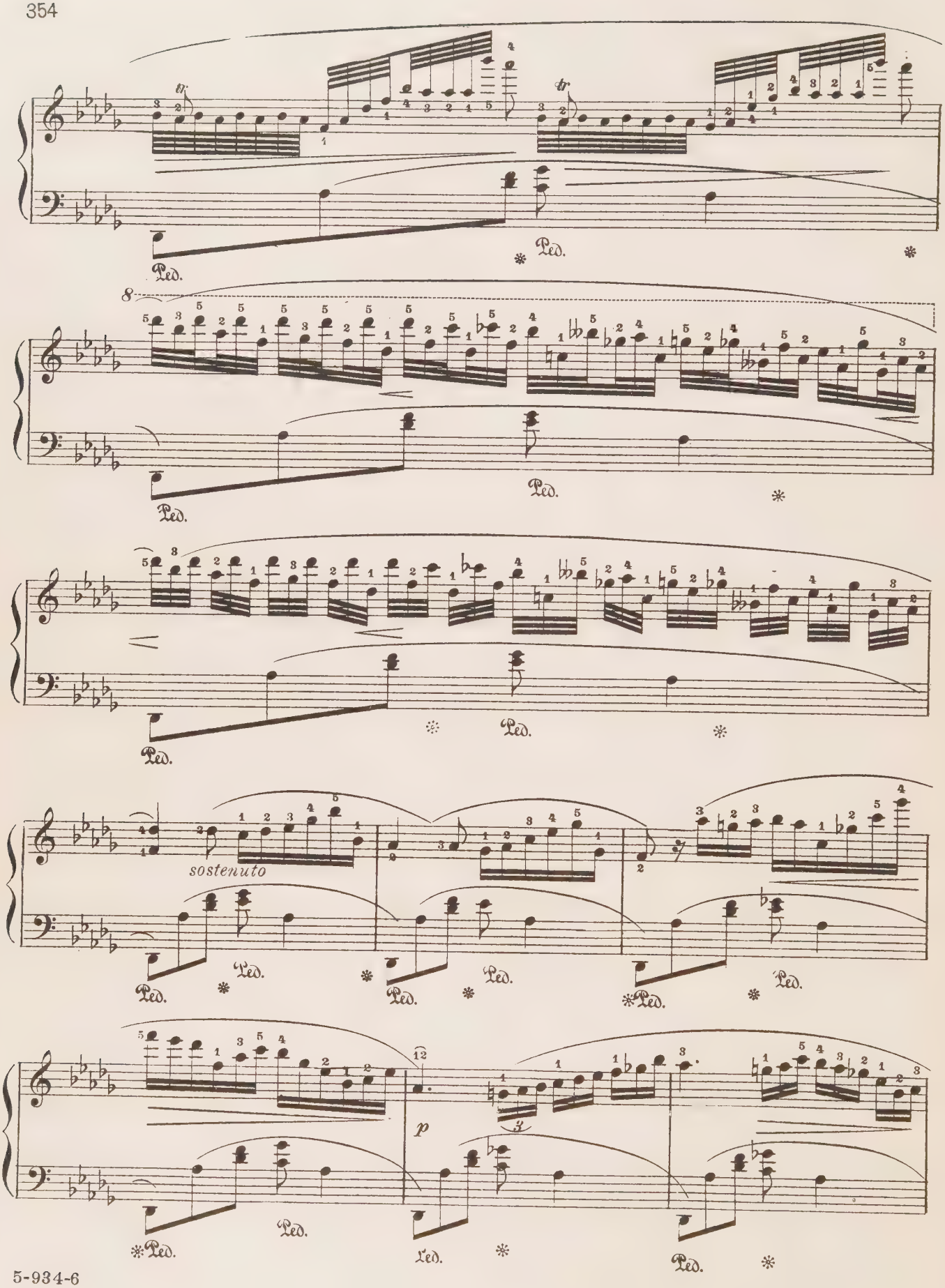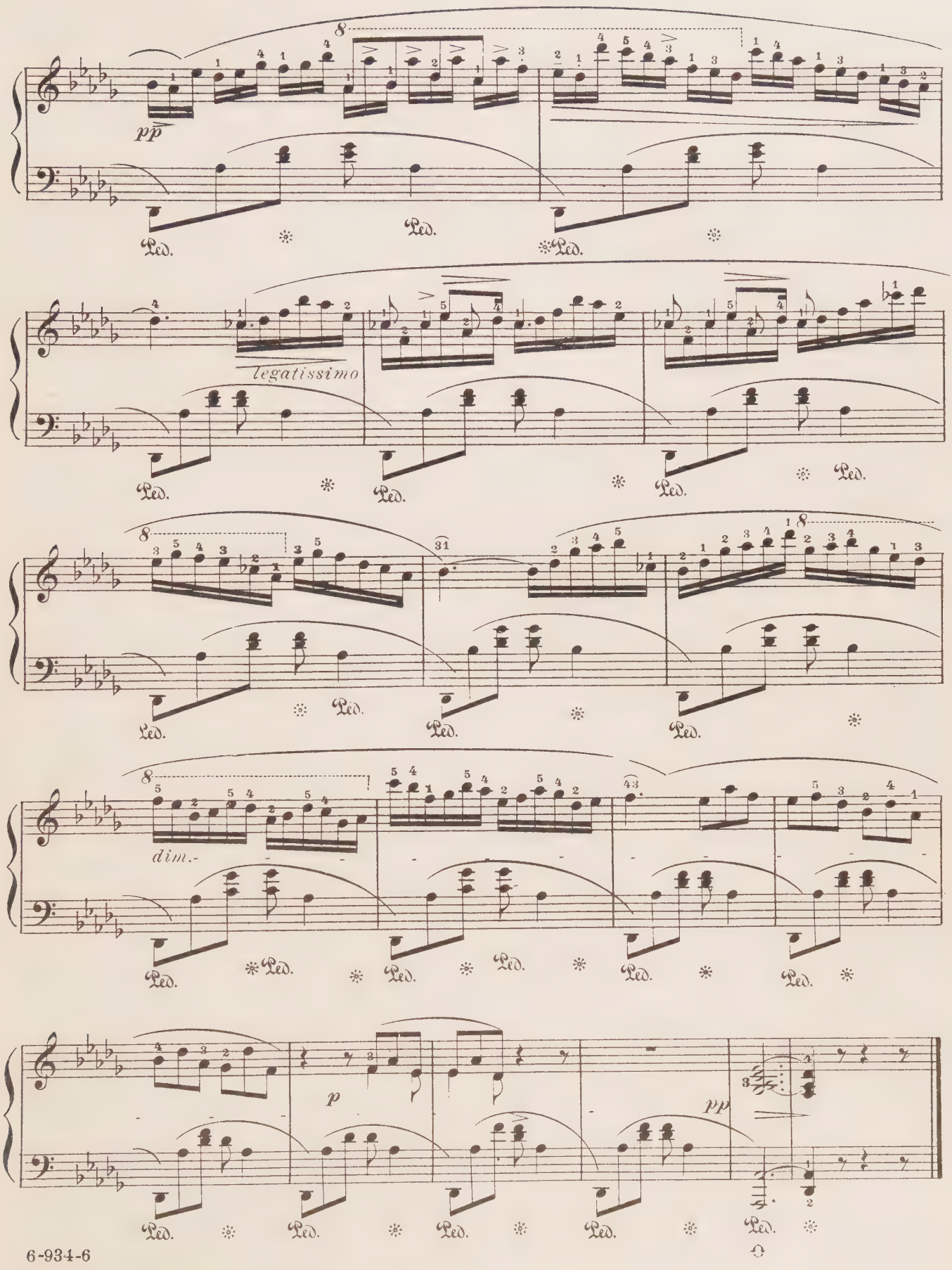


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8
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.


8
Ped.
simile


8
Ped.
8
leggiero
tr
tr


sostenuto
Ped.


pp
Ped.
legatissimo
dim.
p
pp

SONATA QUASI UNA FANTASIA

C-SHARP MINOR
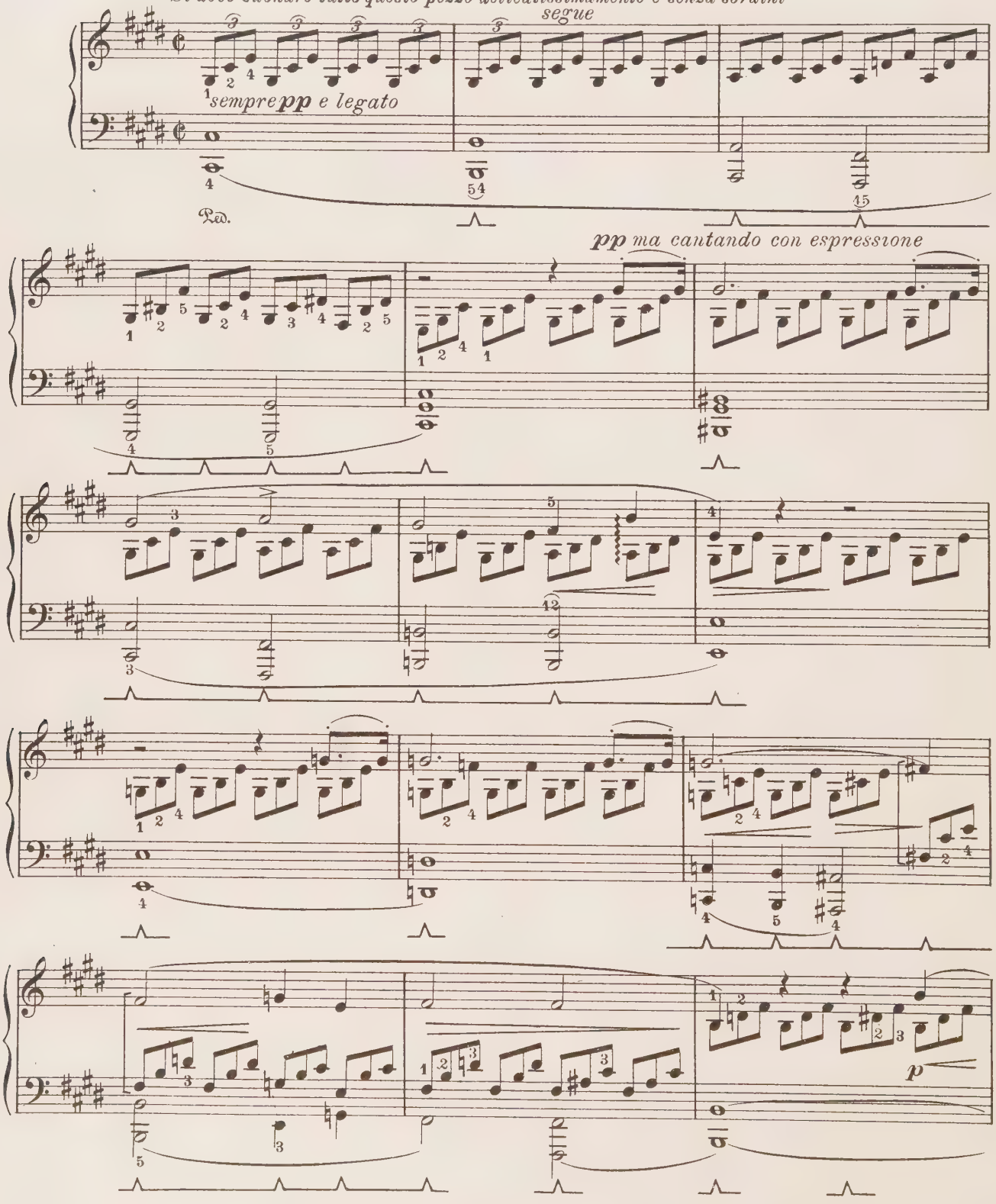
"Moonlight"

Edited by
Charles Dennèe
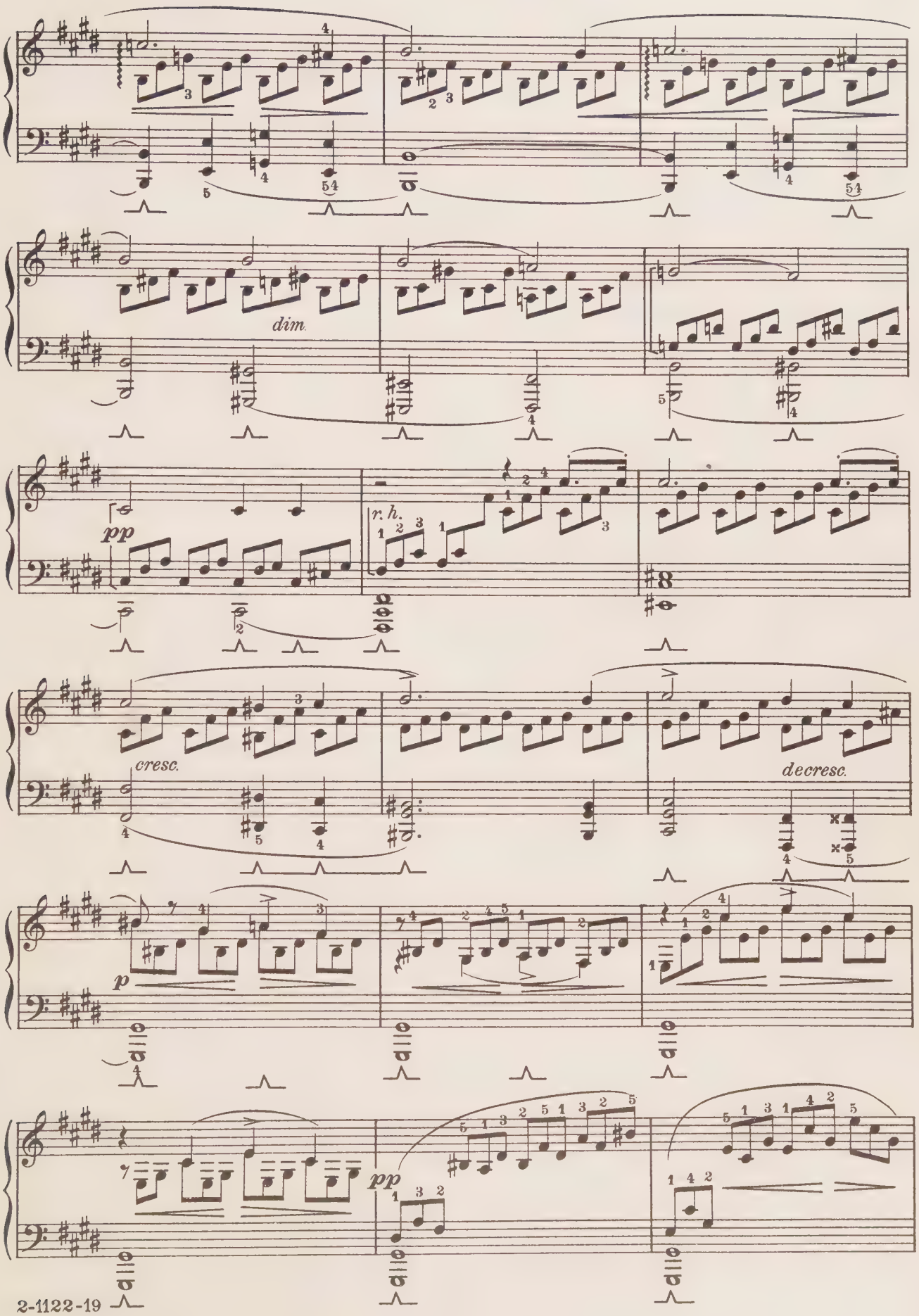
L. van BEETHOVEN
Op. 27, No. 2

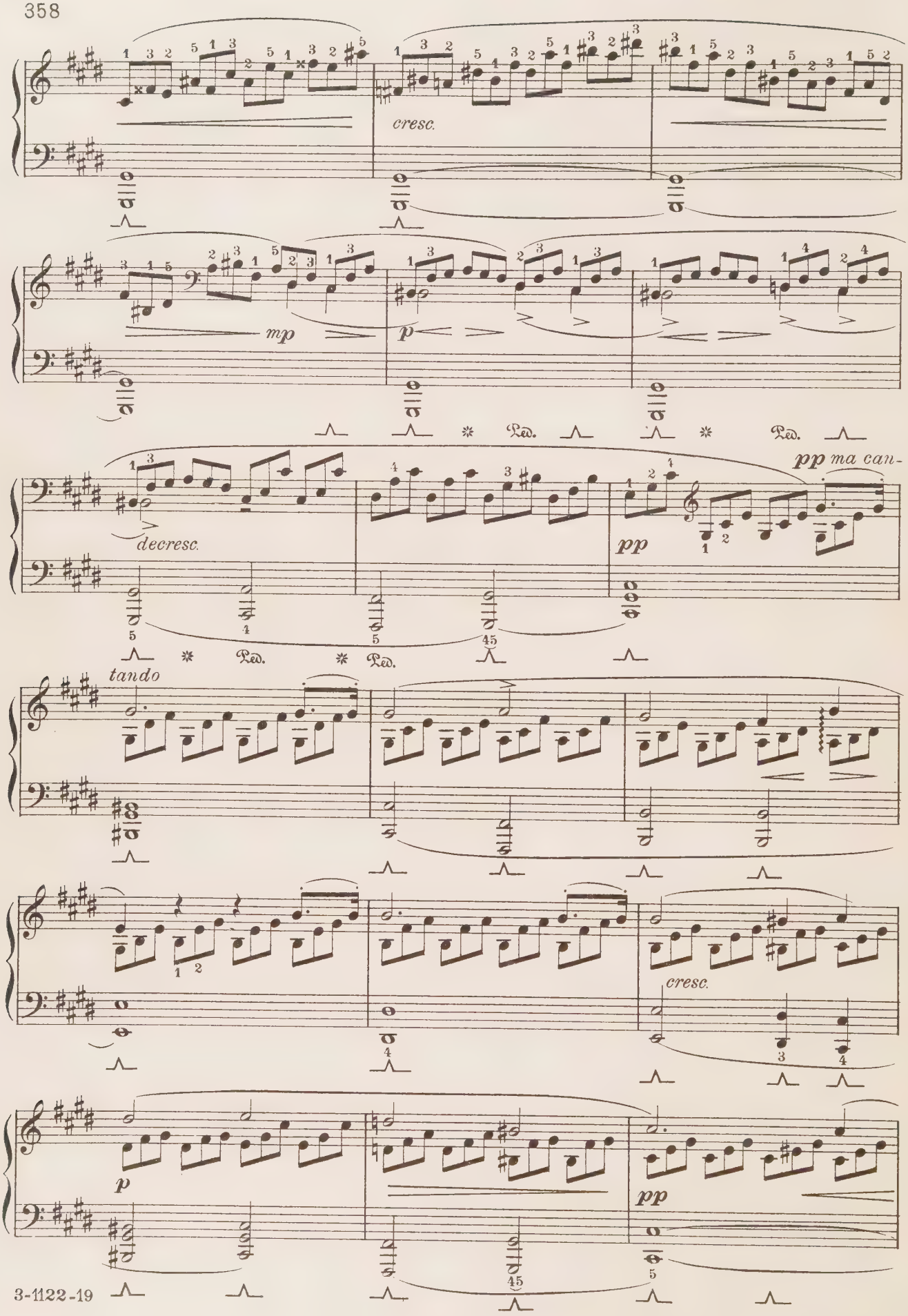
Adagio sostenuto (♩= 50)

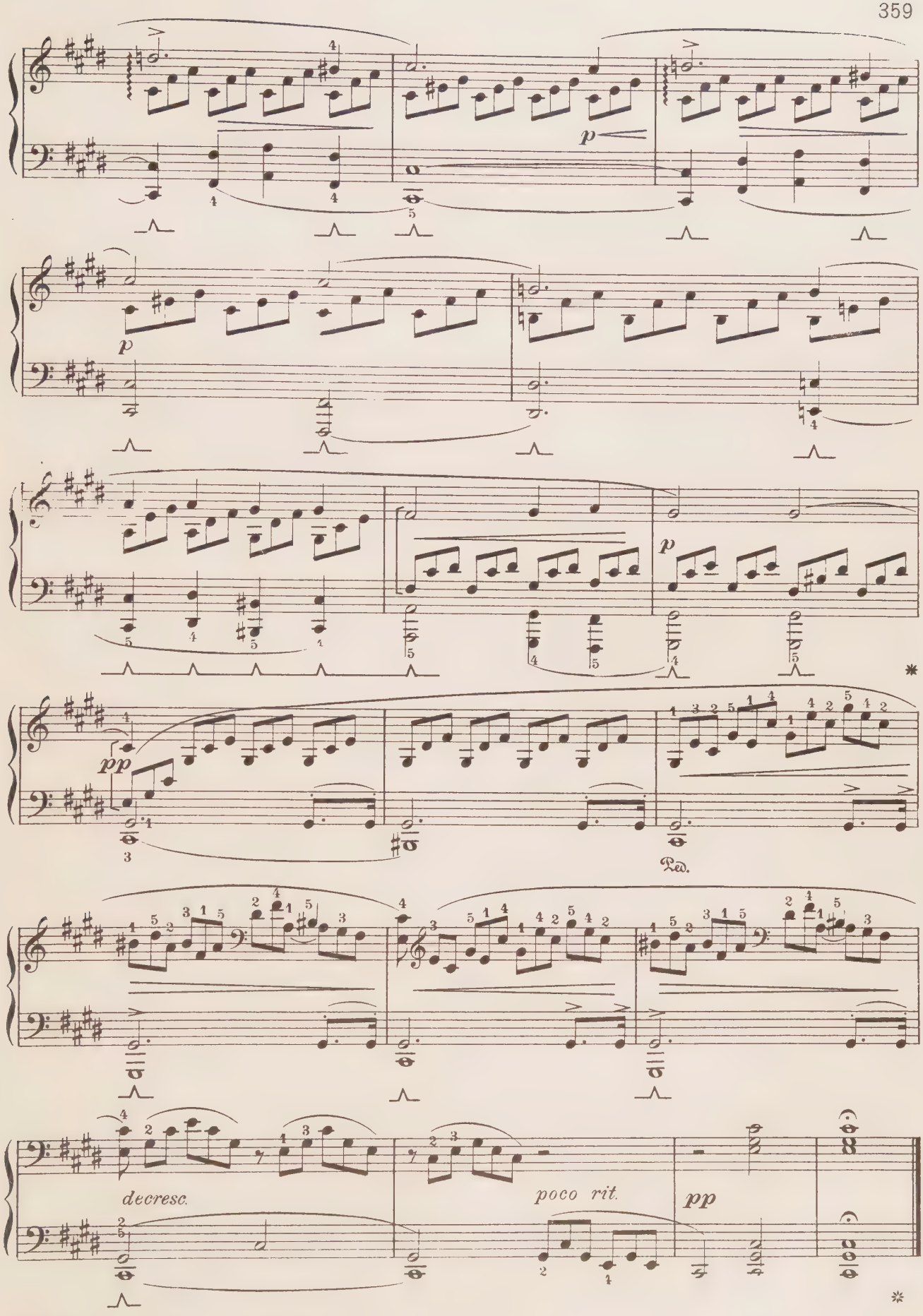
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini

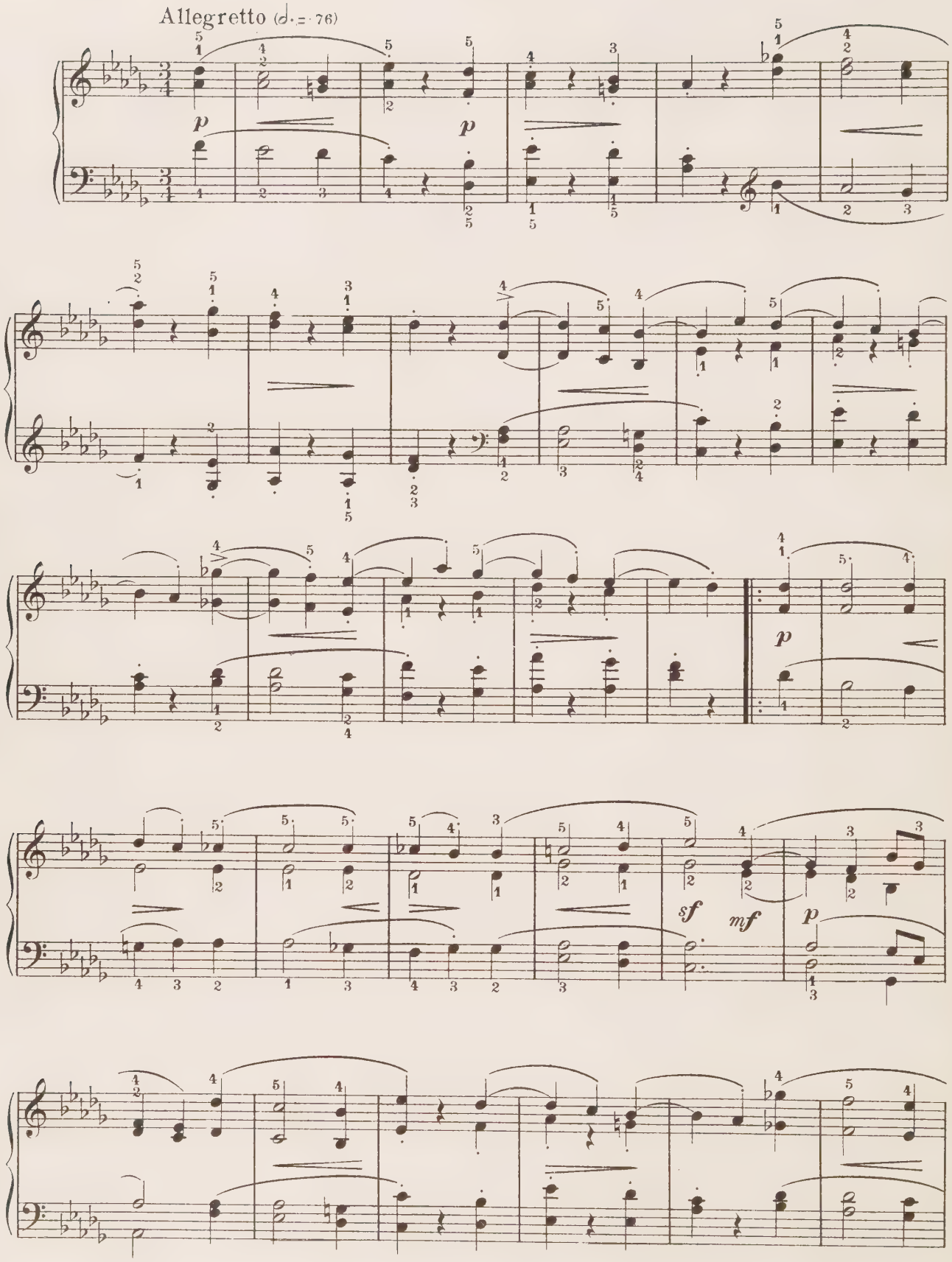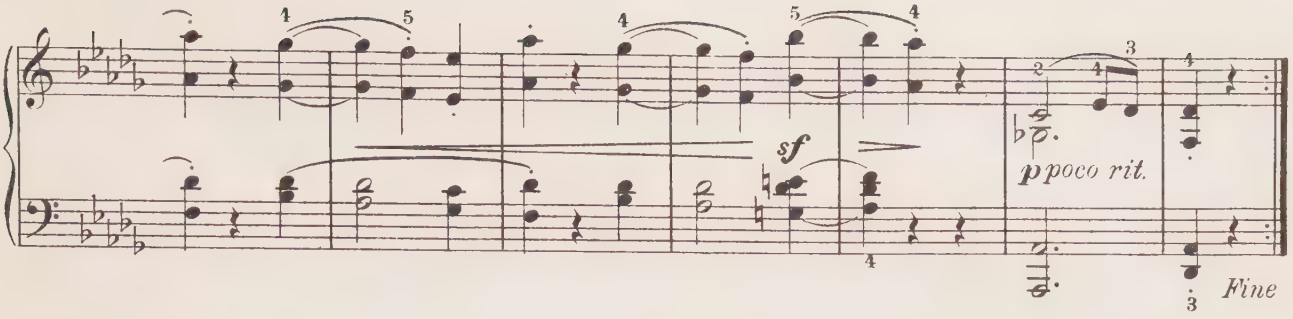


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dim.
pp
r. h.
cresc.
decresc.
p
pp
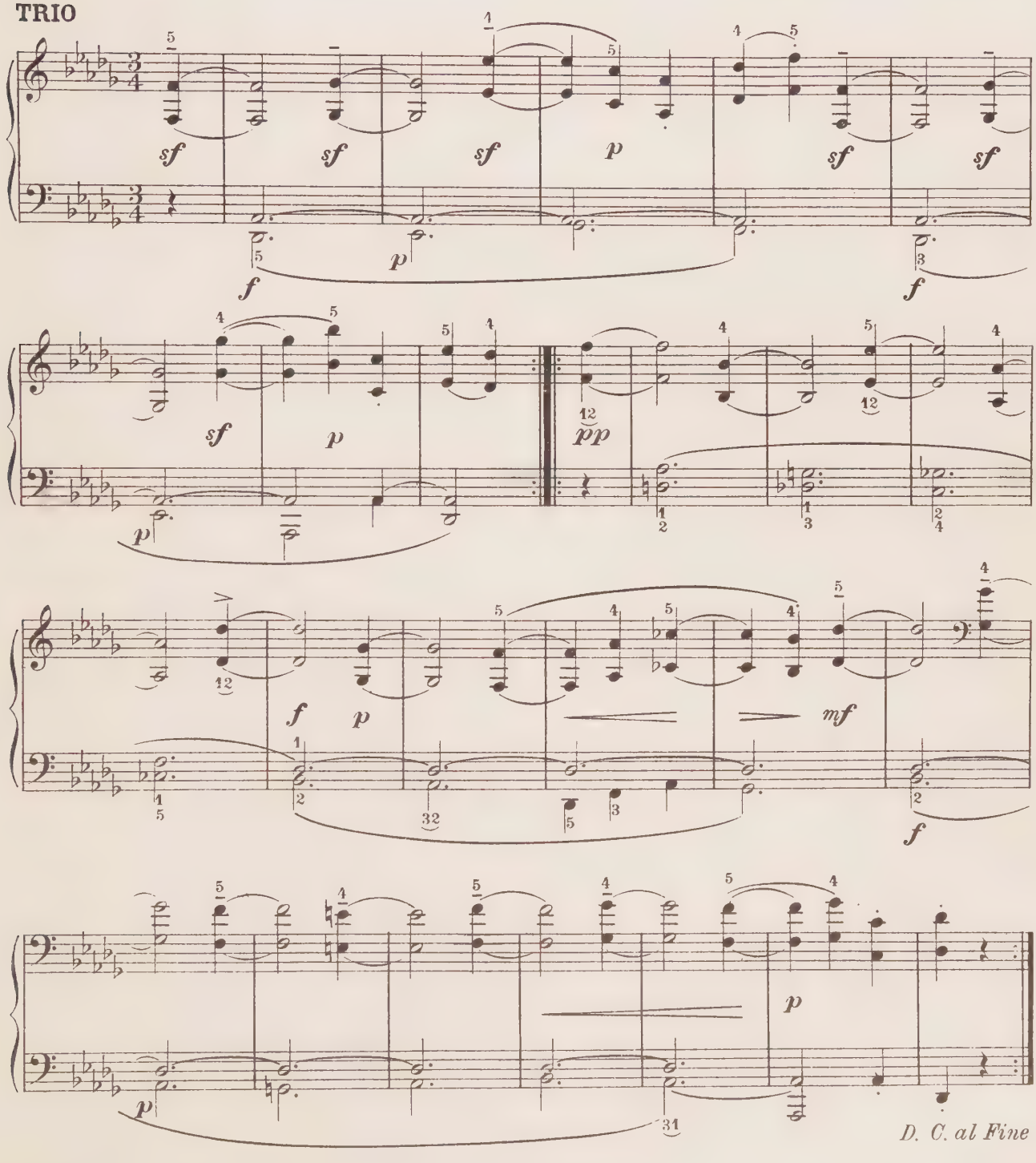

cresc.
mp
p
Ped.
Ped.
pp ma can-
decresc.
pp
Ped.
Ped.
tando
cresc.
p
pp

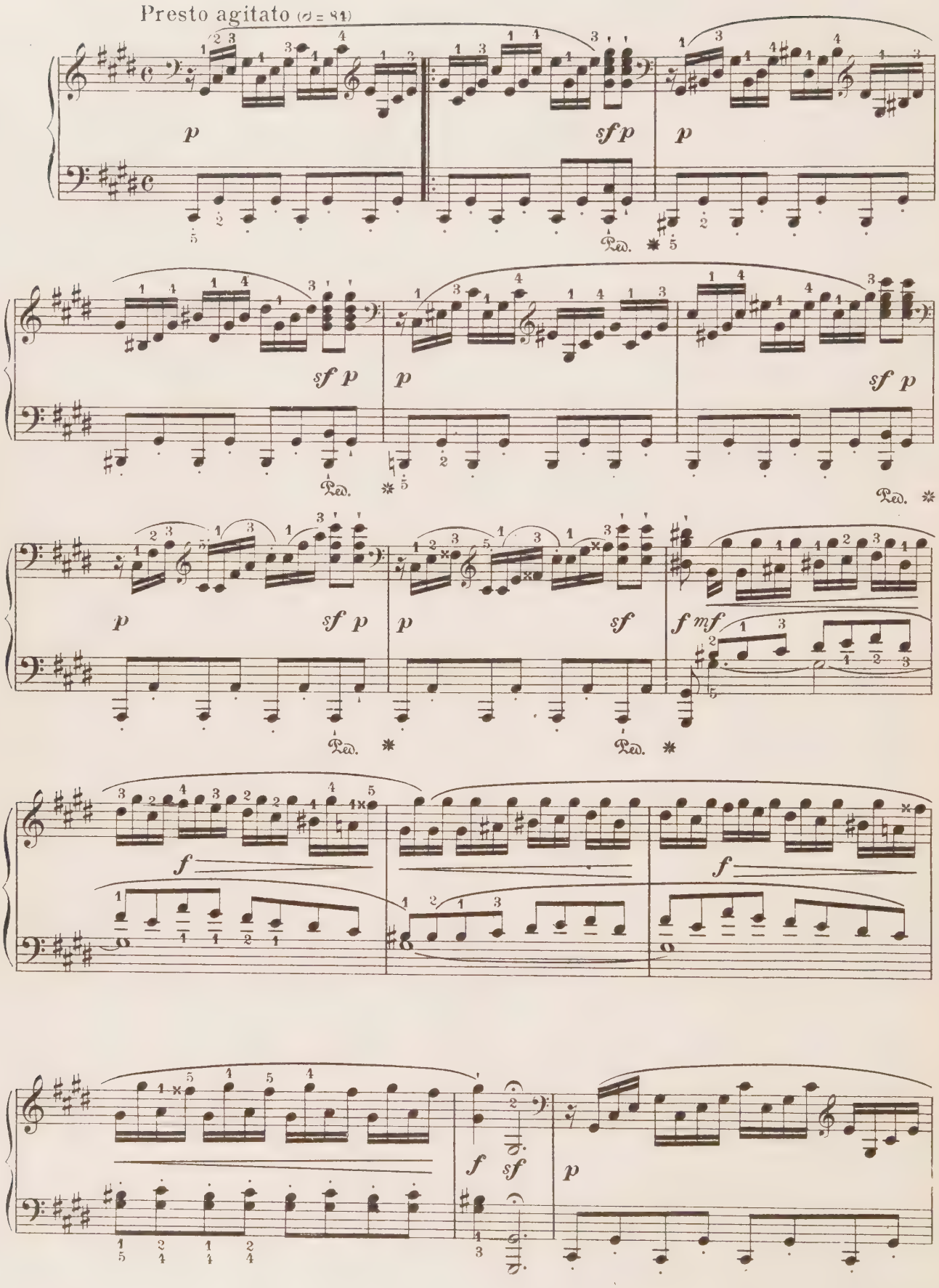

p
p
p
pp
Ped.
decresc.
poco rit.
pp

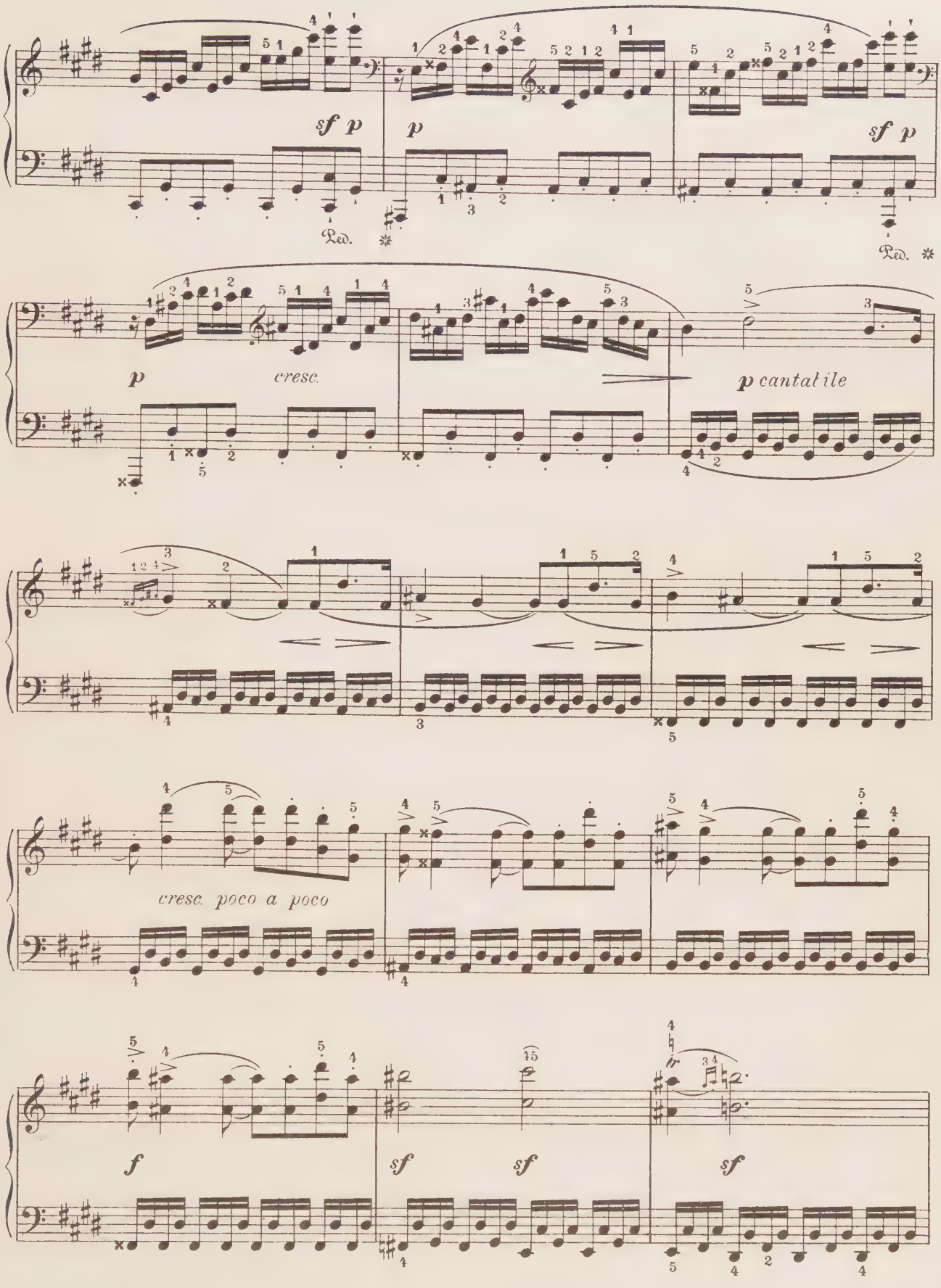

Allegretto (♩. = 76)
p
p
p
sf
mf
p

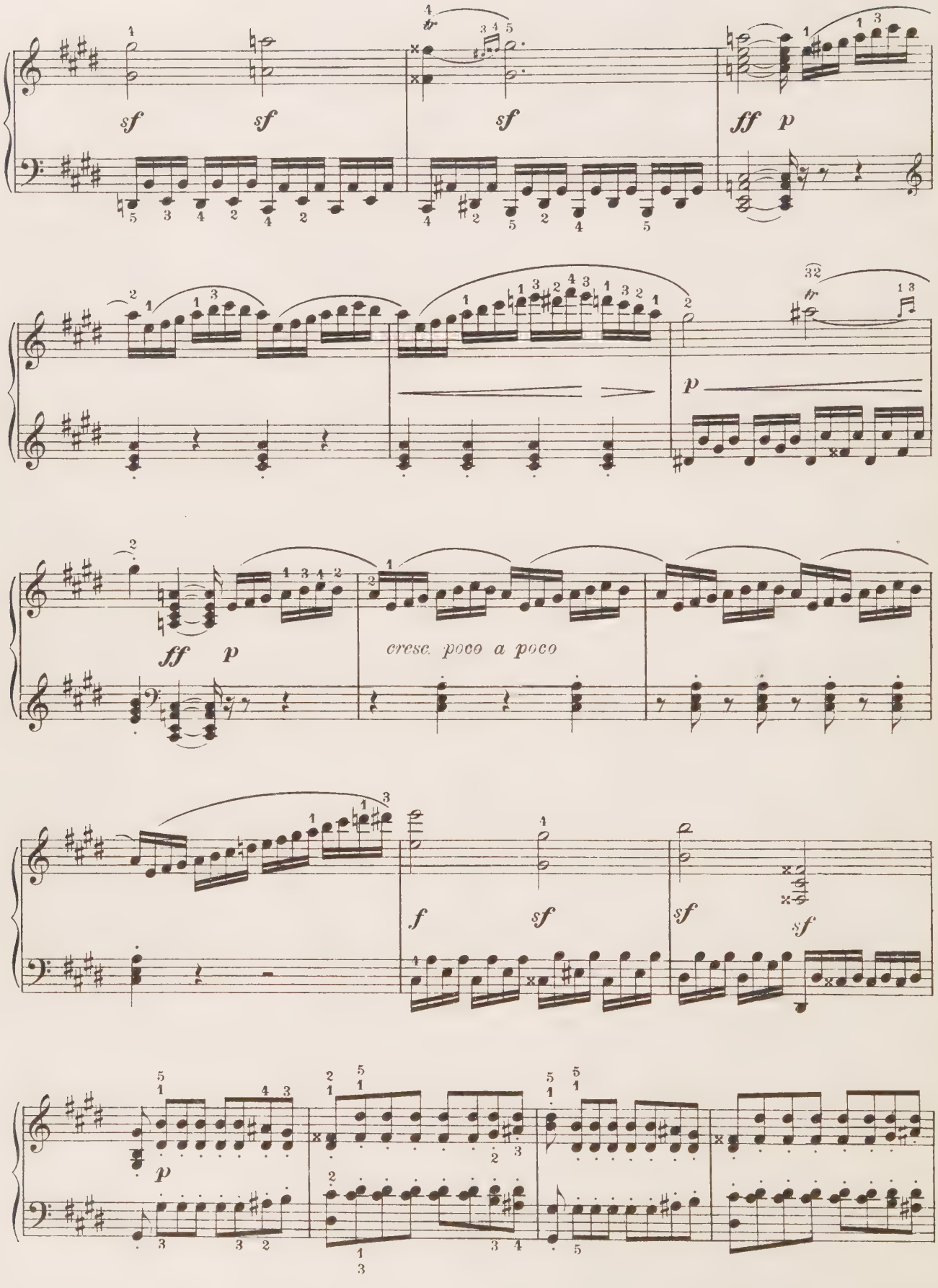


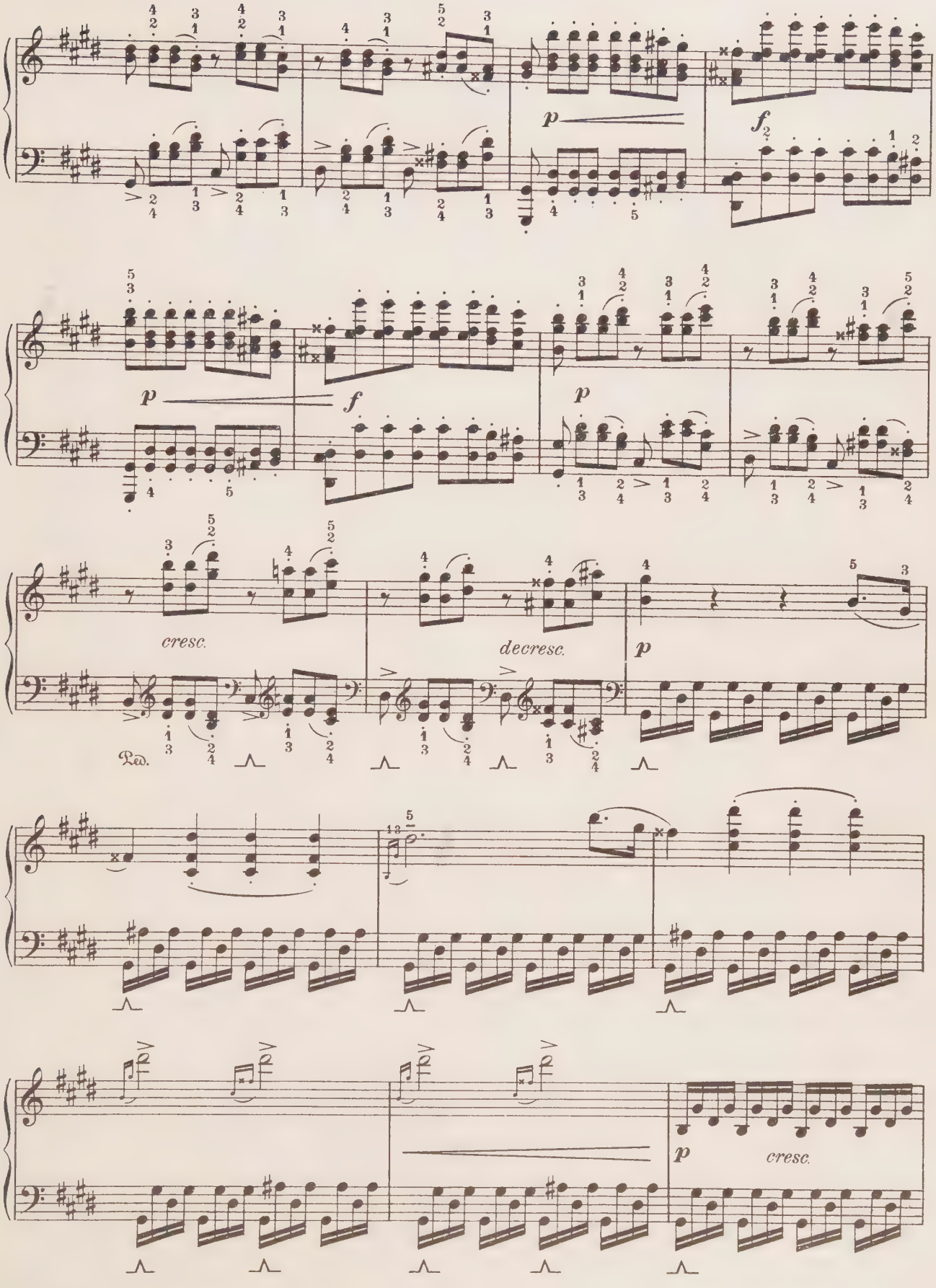
TRIO

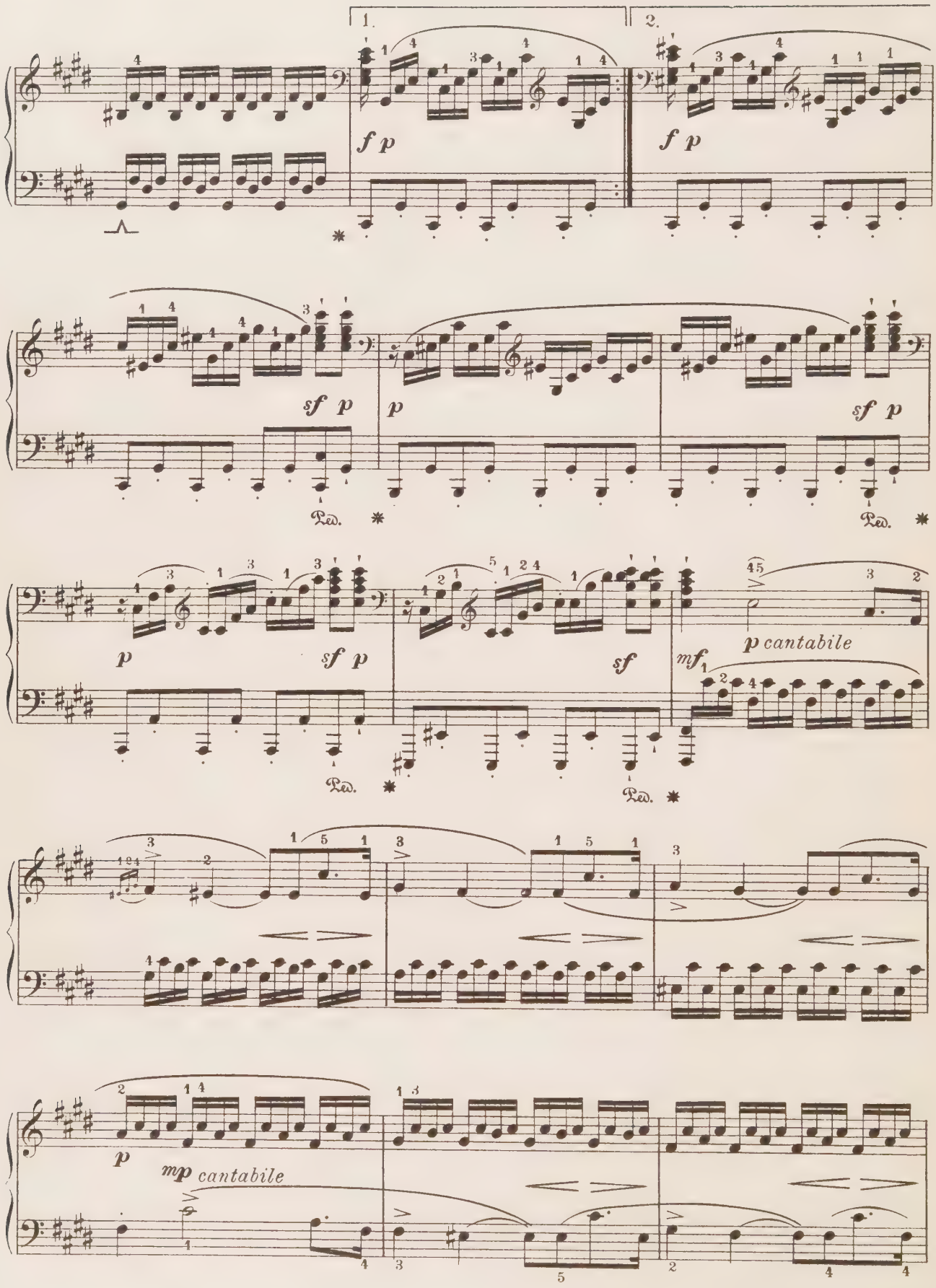


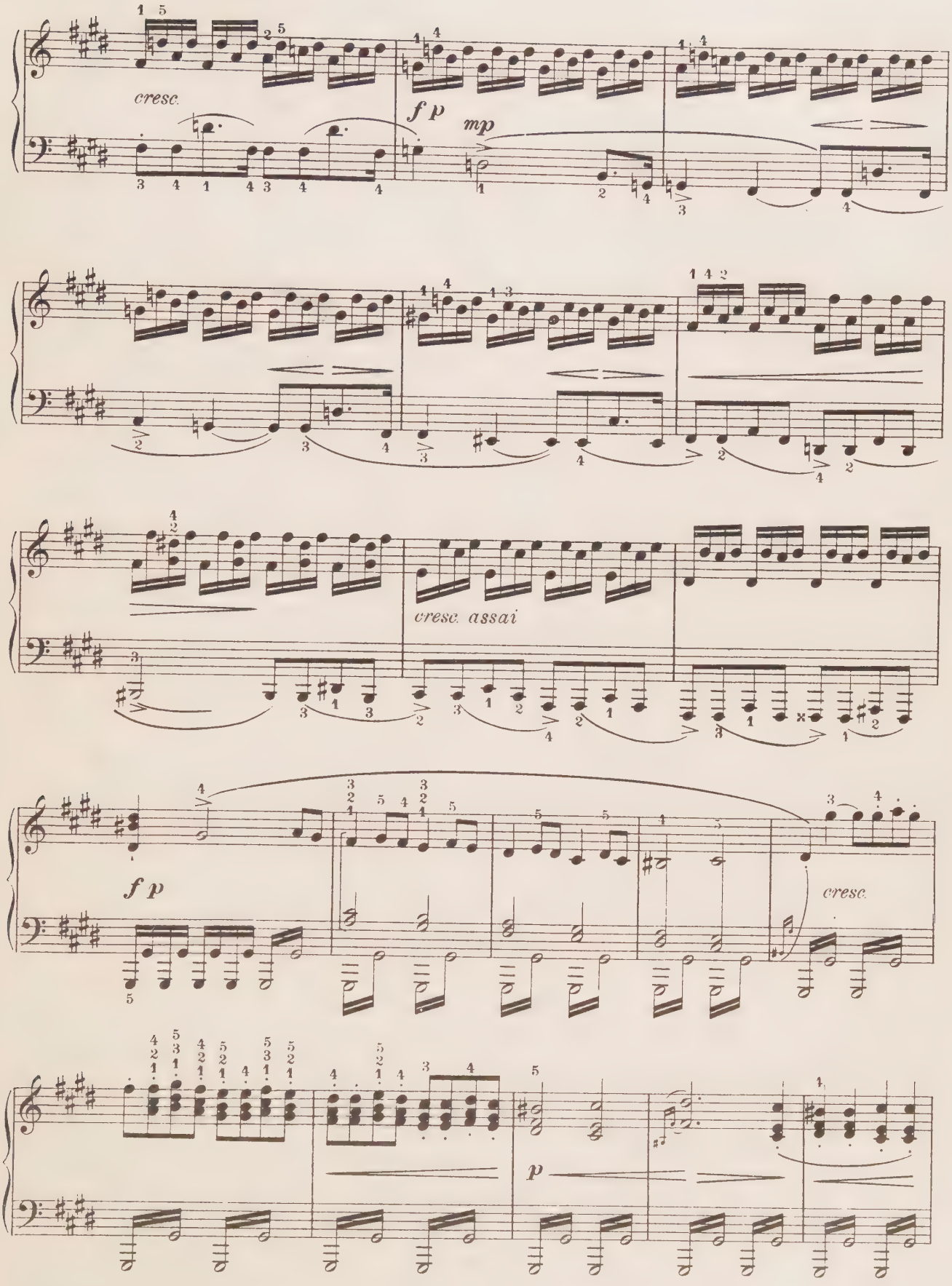

Presto agitato (♪ = 84)
p
sf p
p
Ped. * 5
sf p
p
sf p
Ped. * 5
Ped. *
p
sf p
p
sf
f mf
Ped. *
Ped. *
f
f
f sf
p

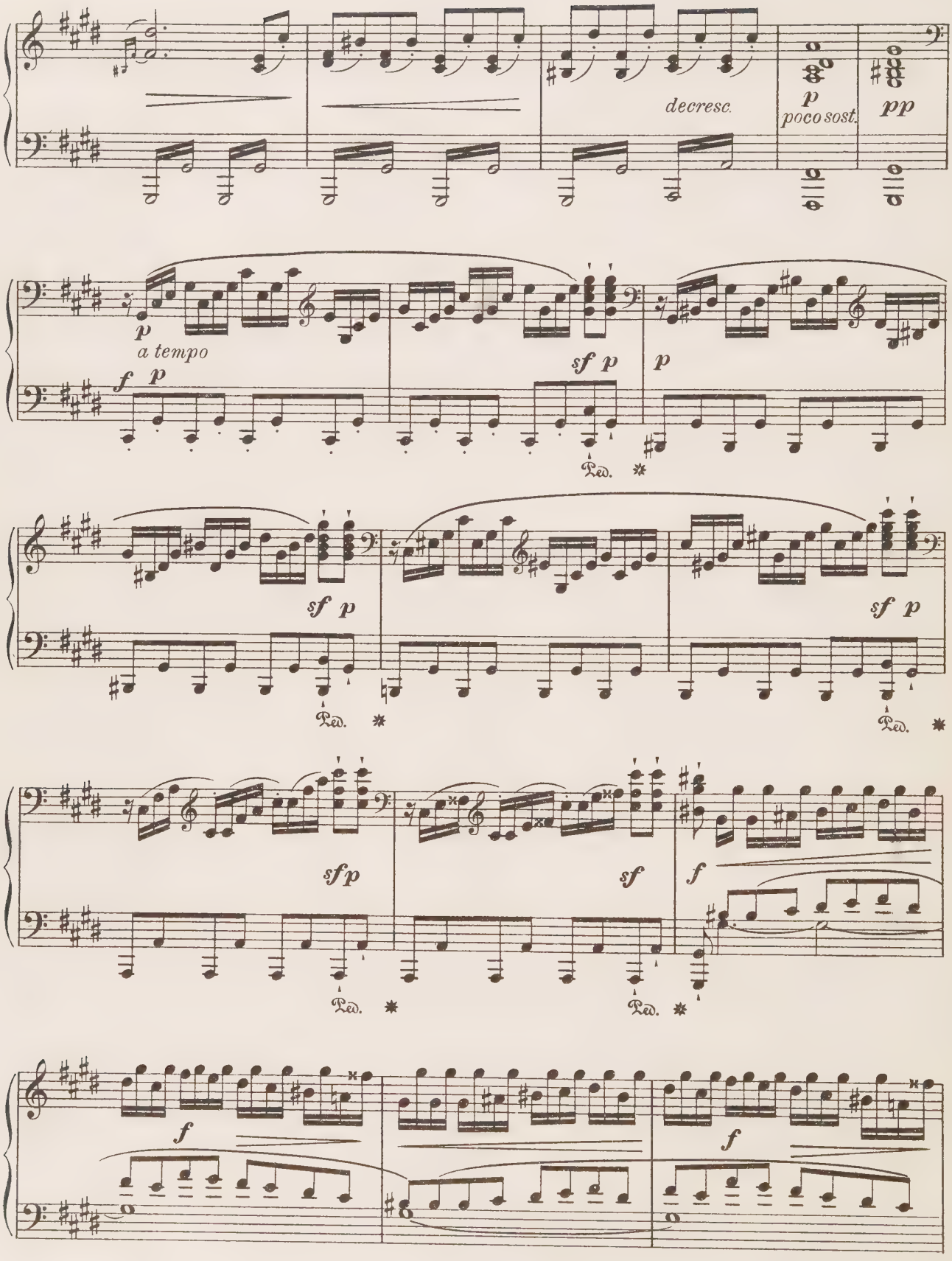

sf p
p
sf p
Ped.
Ped.
p
cresc.
p cantabile
cresc. poco a poco
f
sf
sf
sf

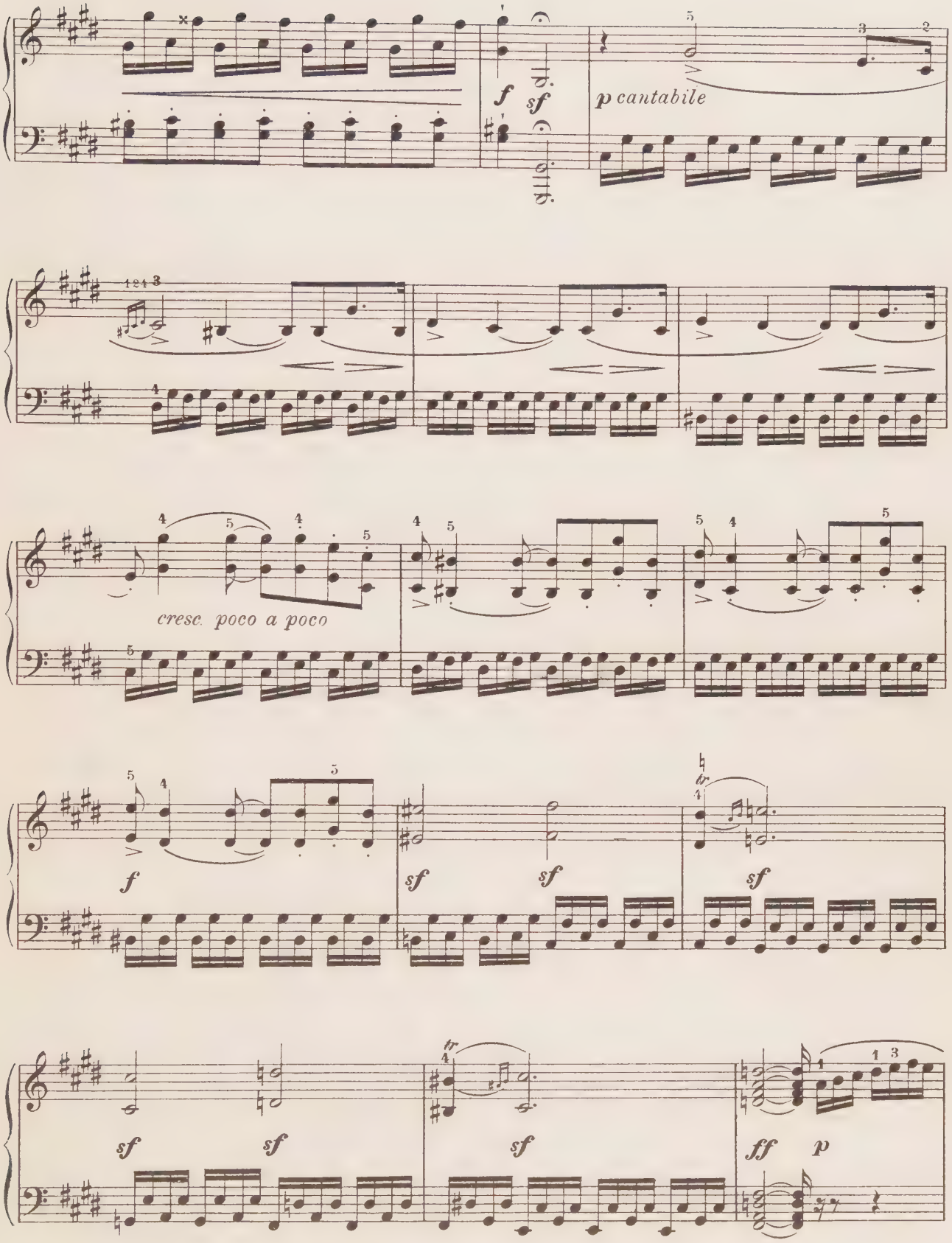

sf
sf
sf
ff
p
p
ff
p
cresc. poco a poco
f
sf
sf
sf
p

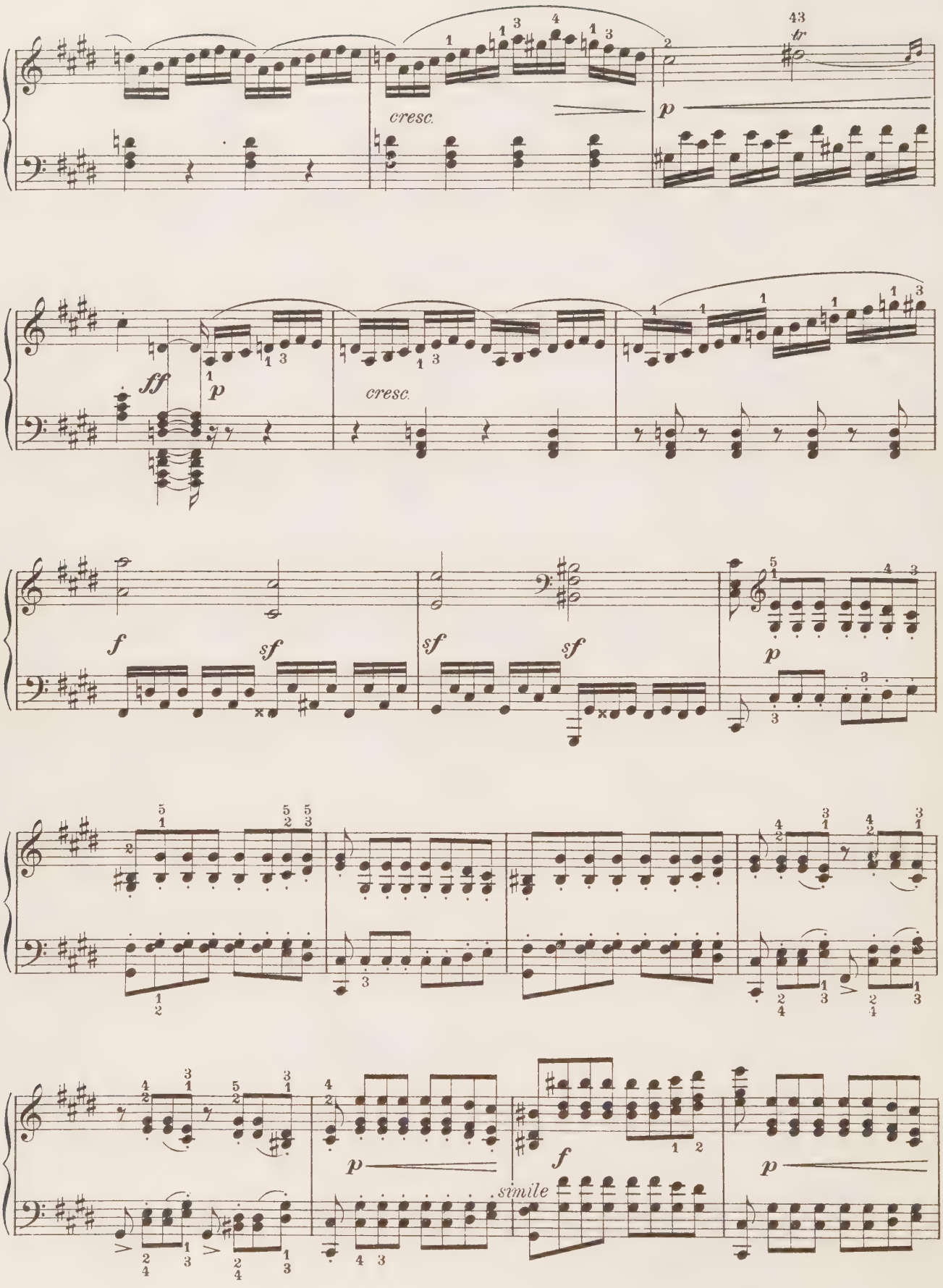

p
f
p
f
p
cresc.
decresc.
p
Ped.
p
cresc.

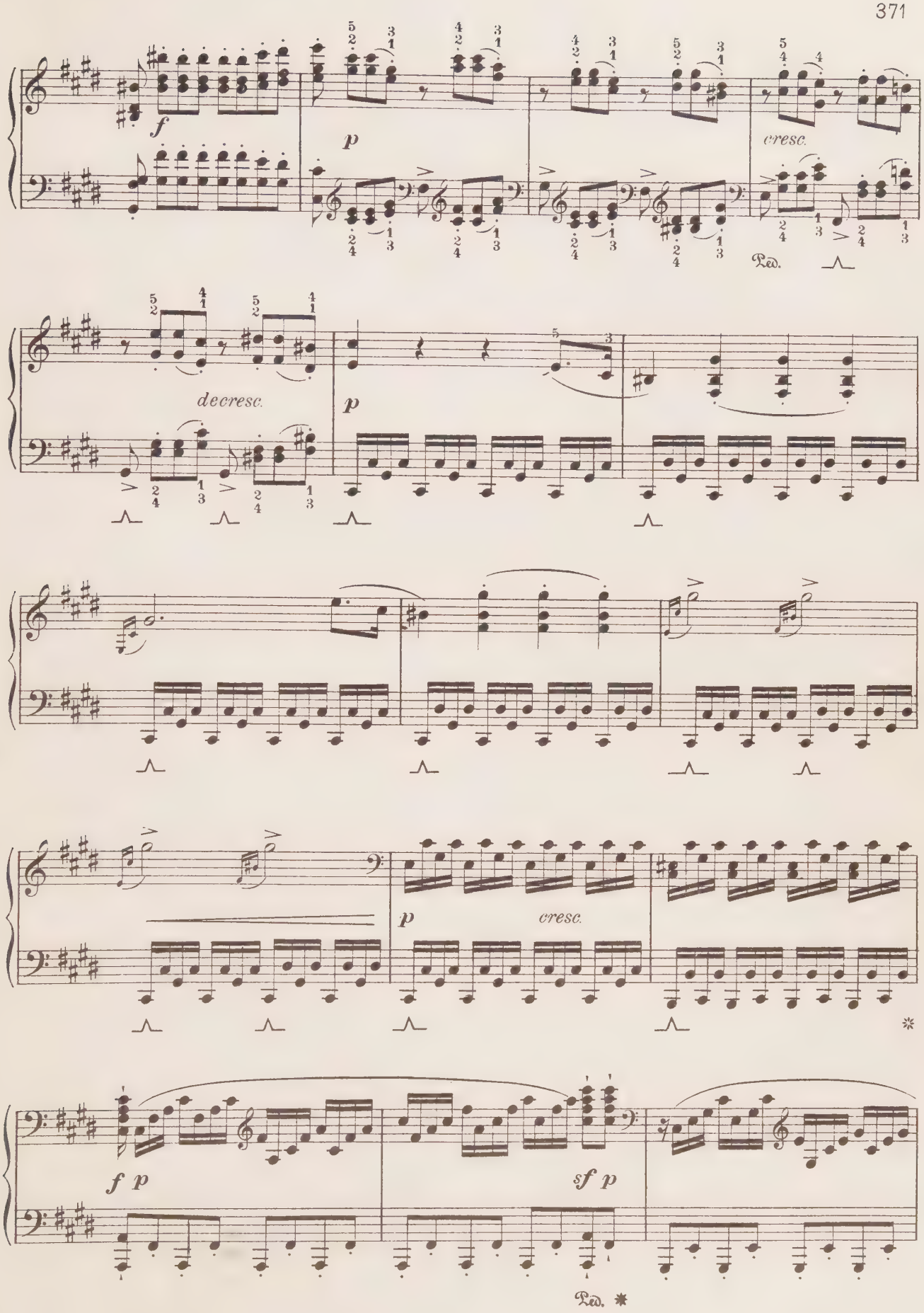

1.
2.
f p
f p
sf p
p
sf p
Ped.
Ped.
p
sf p
sf
mf
p cantabile
Ped.
Ped.
p
mp cantabile
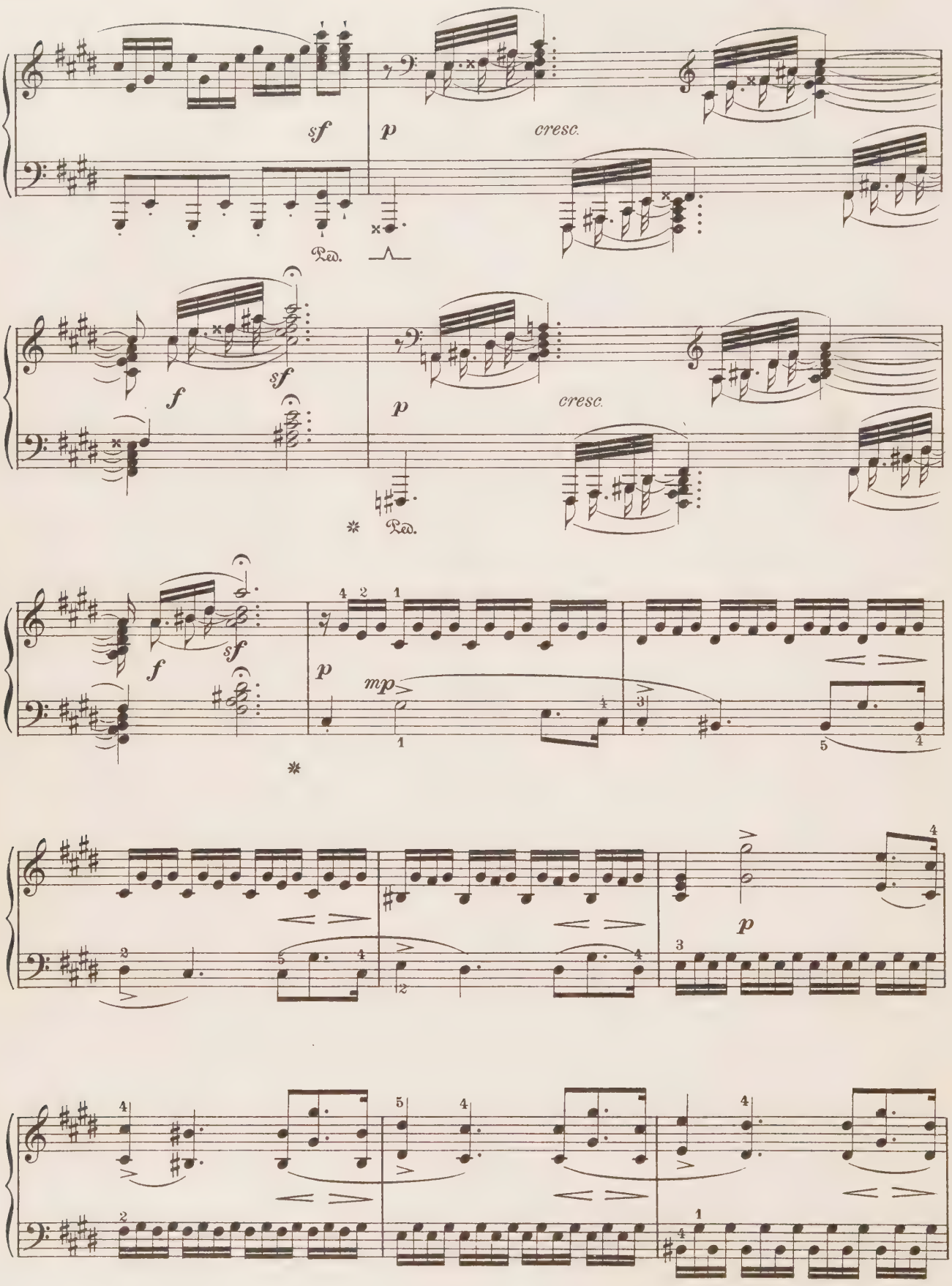

cresc.
f p
mp
cresc. assai
f p
cresc.
p
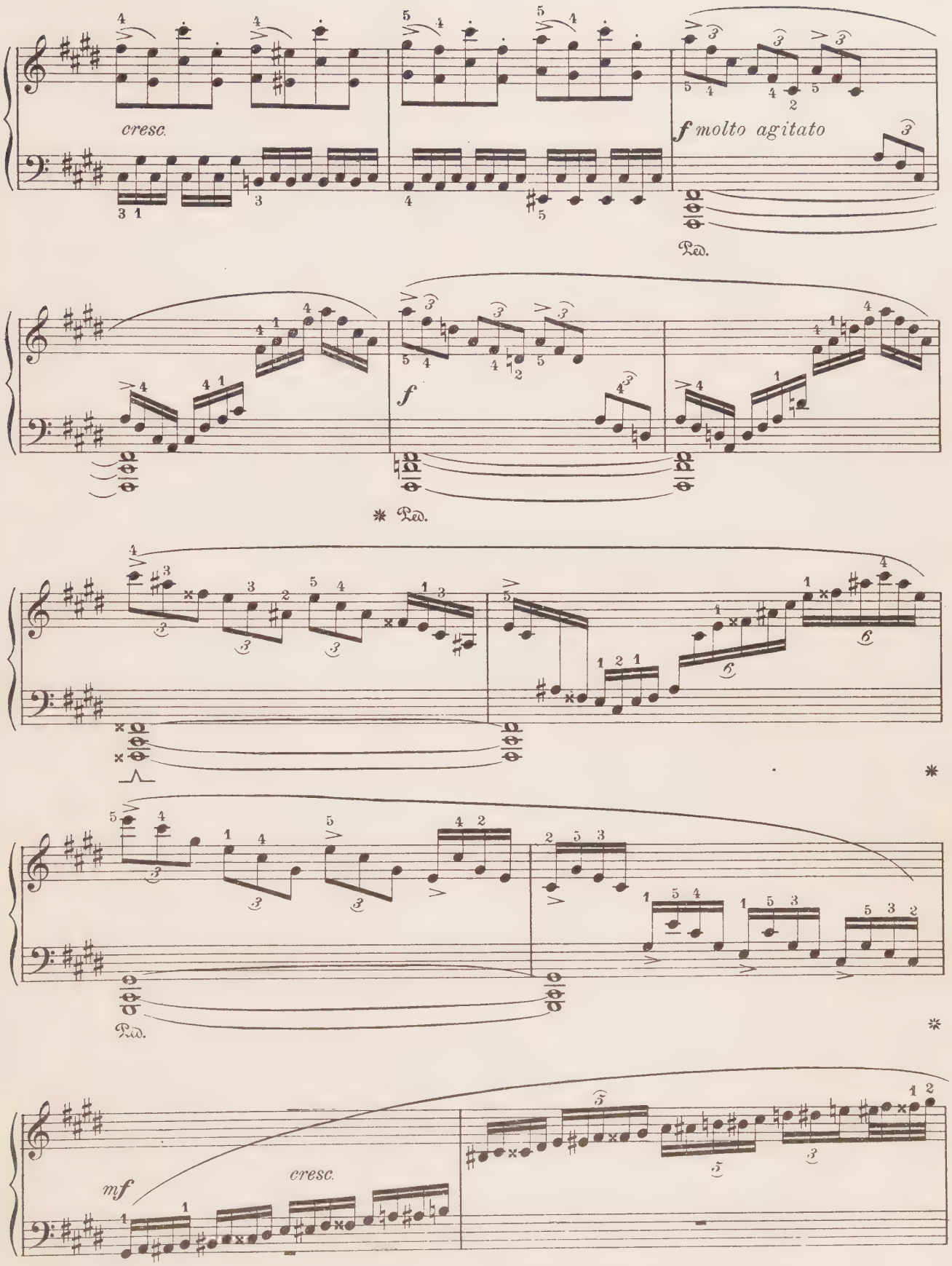

decresc.
p
poco sost.
pp
p
a tempo
f p
sf p
p
Ped. *
sf p
sf p
Ped. *
Ped. *
sfp
sf
f
Ped. *
Ped. *
f
f

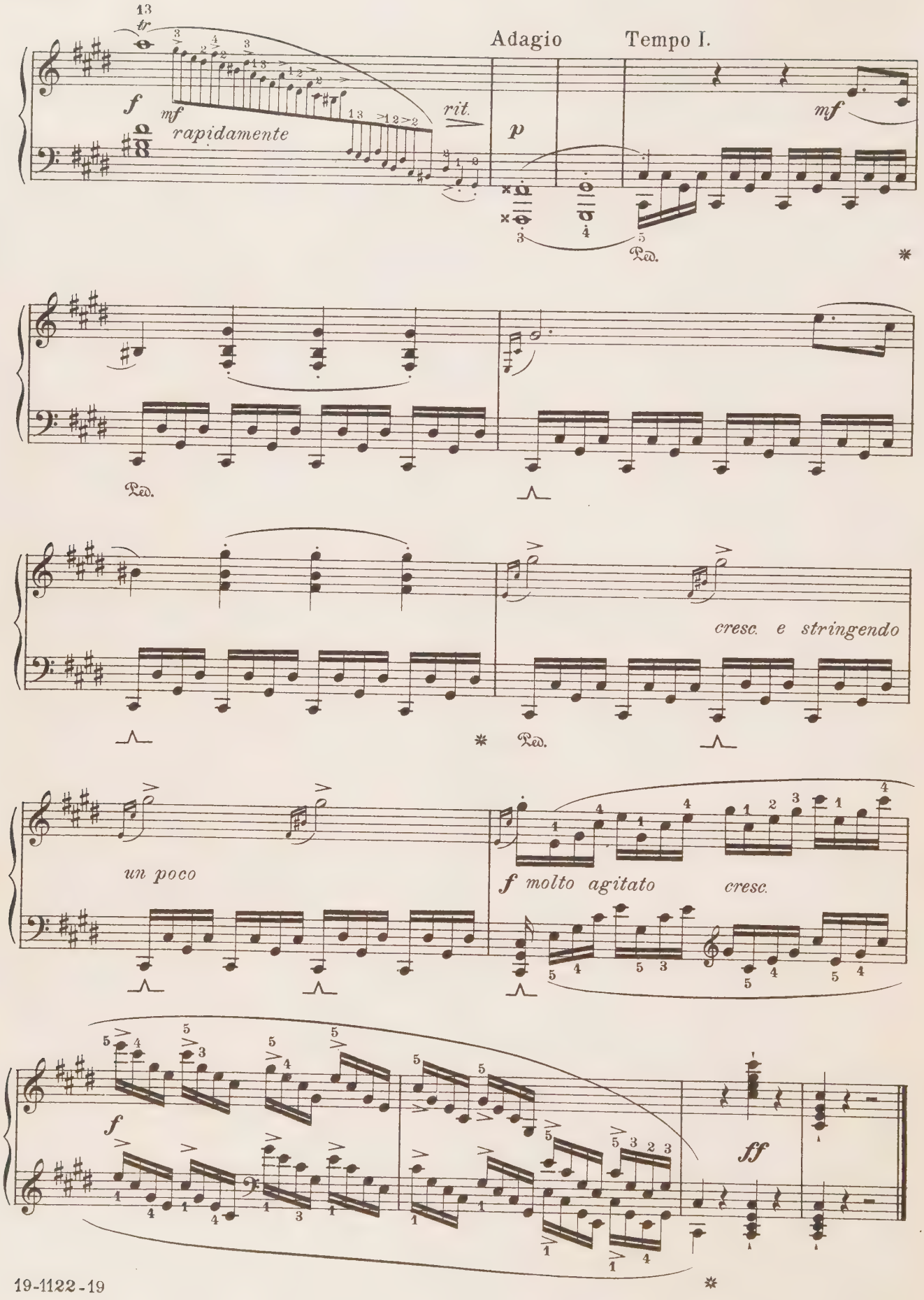

f
sf
p cantabile
cresc. poco a poco
f
sf
sf
sf
sf
sf
sf
ff
p


cresc.
p
ff
p
cresc.
f
sf
sf
sf
p
p
p
f
simile
p


f
p
cresc.
Ped.
decresc.
p
p
cresc.
*
f p
sf p
Ped. *


sf
p
cresc.
Ped.
f
sf
p
cresc.
Ped.
f
sf
p
mp
p


cresc.
f molto agitato
Ped.
f
* Ped.
Ped.
mf
cresc.


Adagio
Tempo I.
f
mf
rapidamente
rit.
p
mf
Ped.
*
Ped.
cresc. e stringendo
*
Ped.
un poco
f molto agitato
cresc.
f
ff
*



EL MINUE

The Minuet

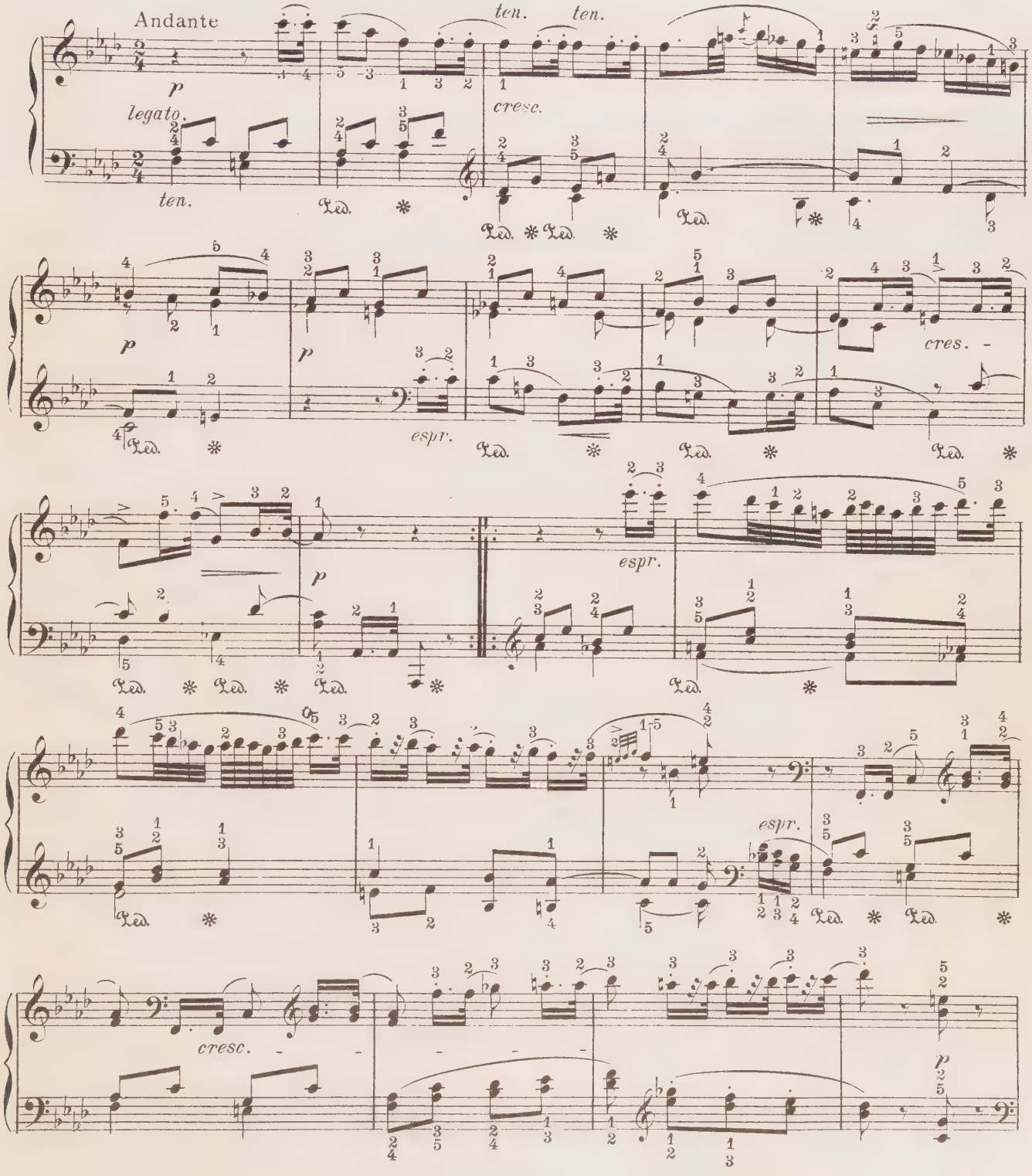
DIBUJADO POR PERCY MORAN

ANDANTE WITH VARIATIONS
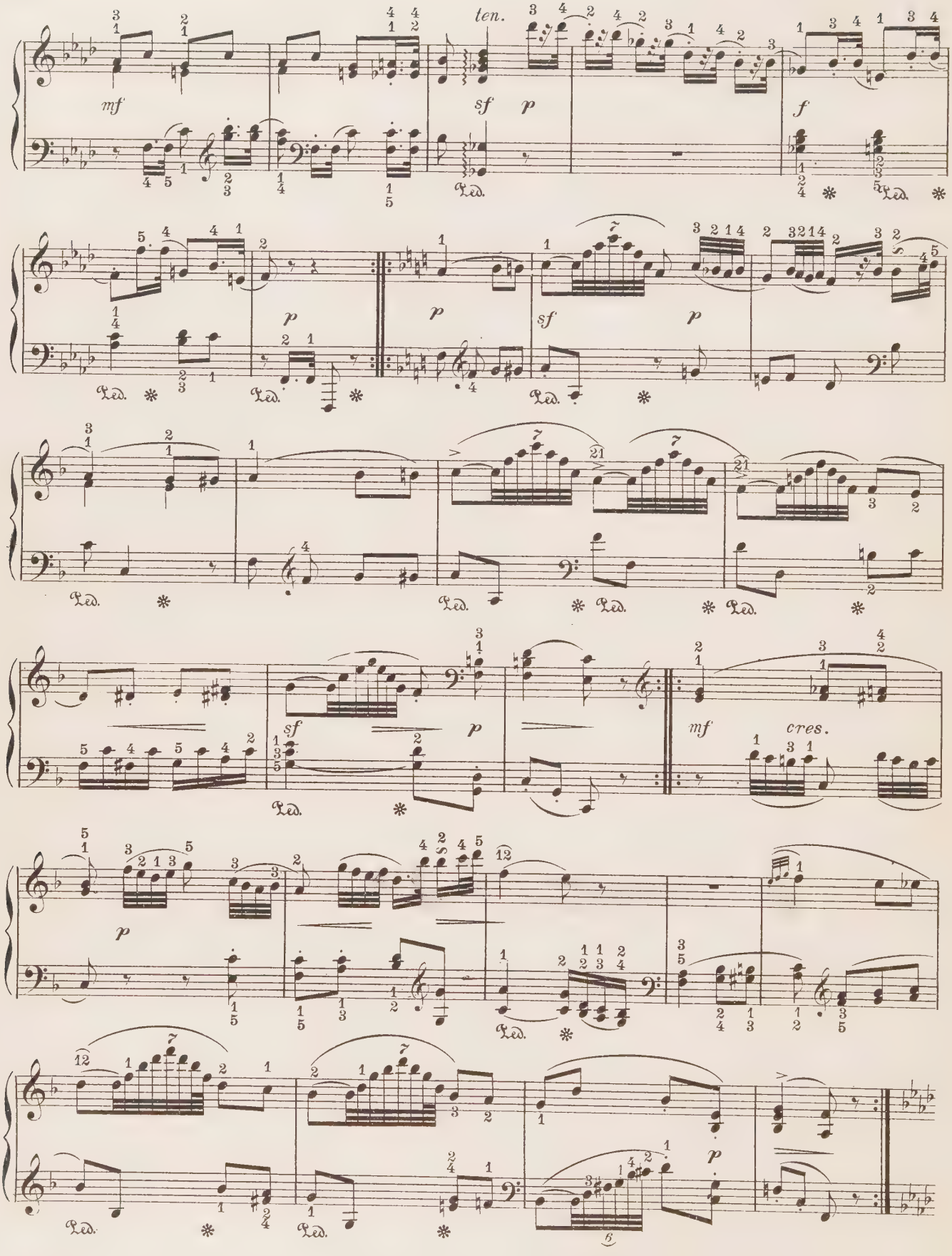
F MINOR

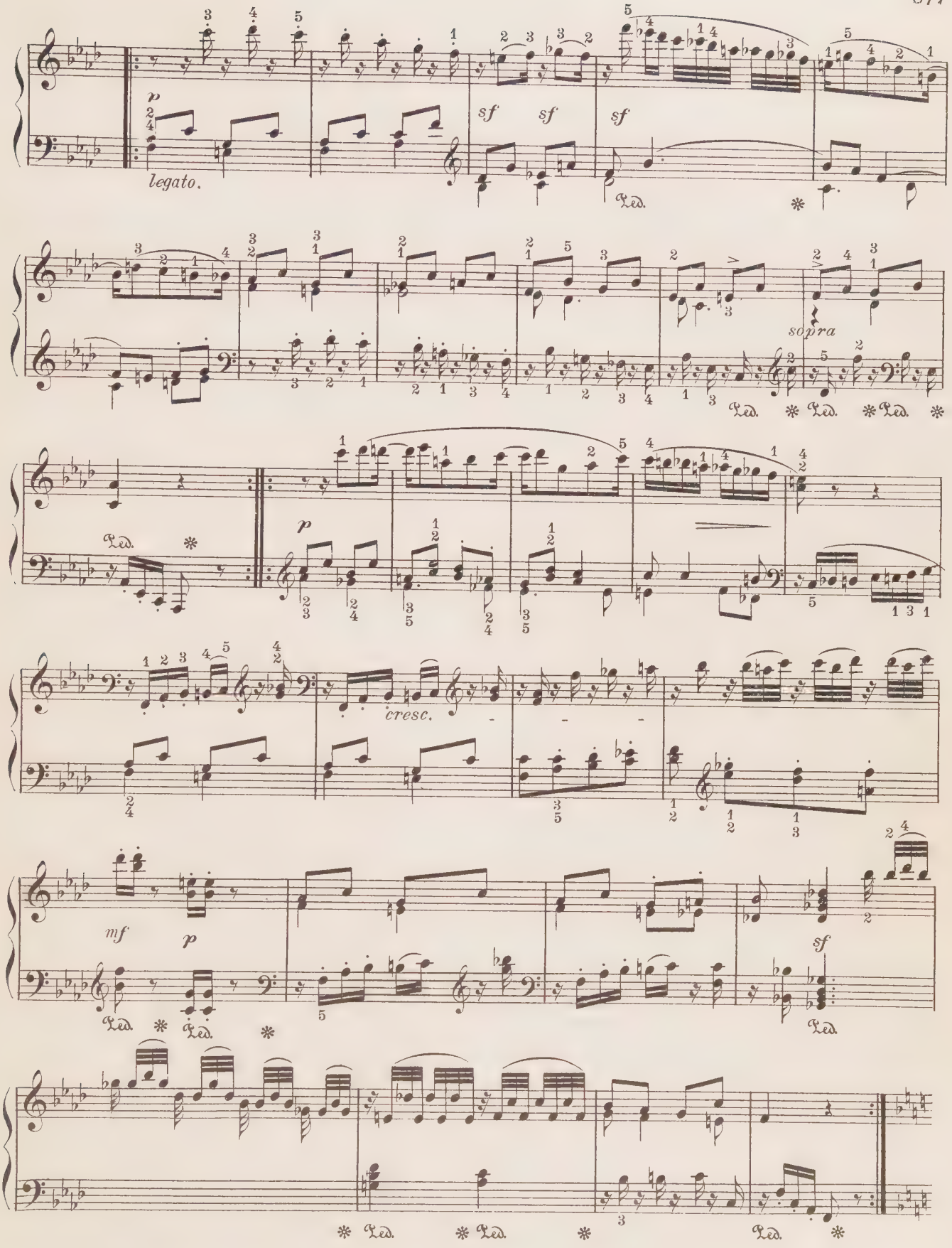
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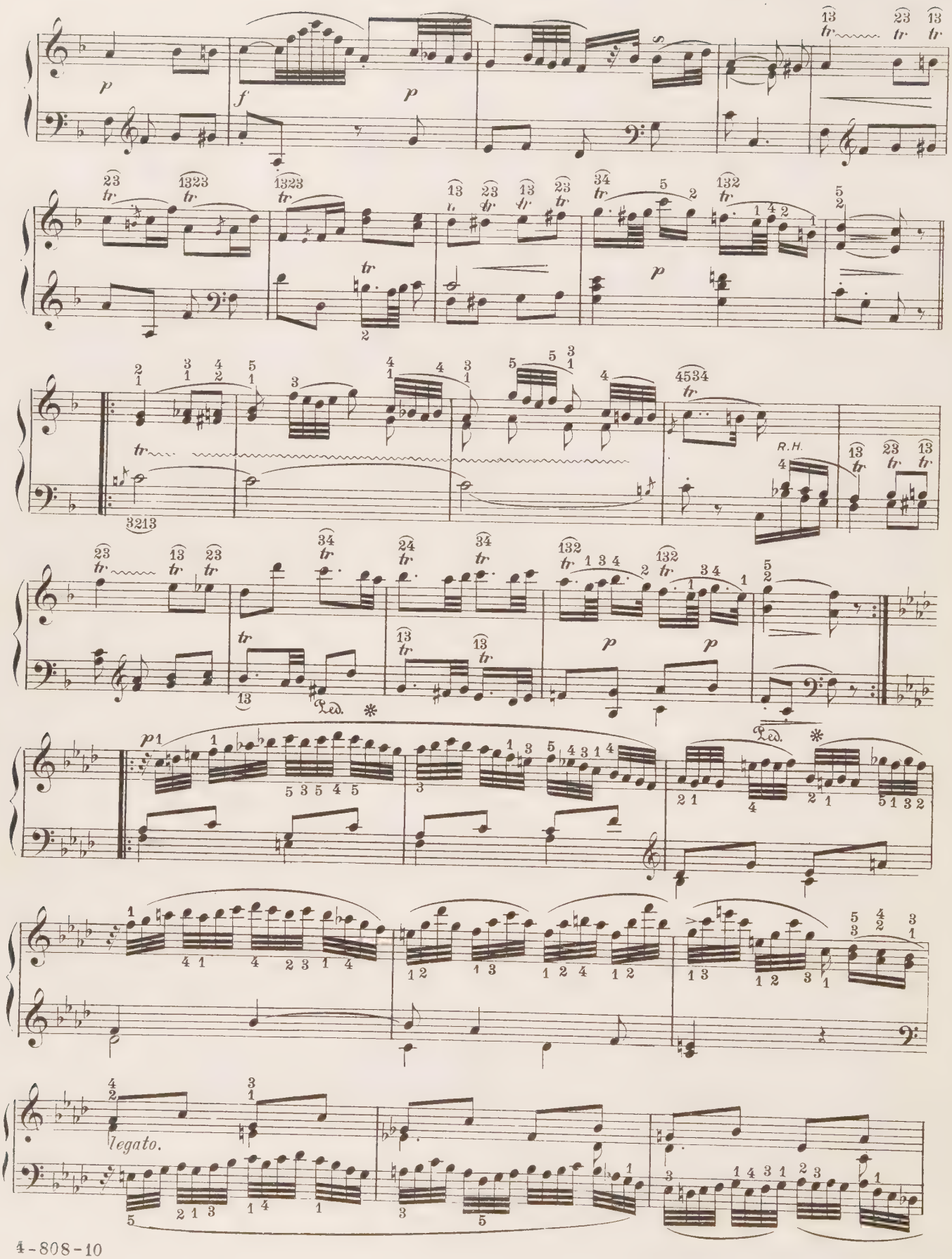
HAYDN
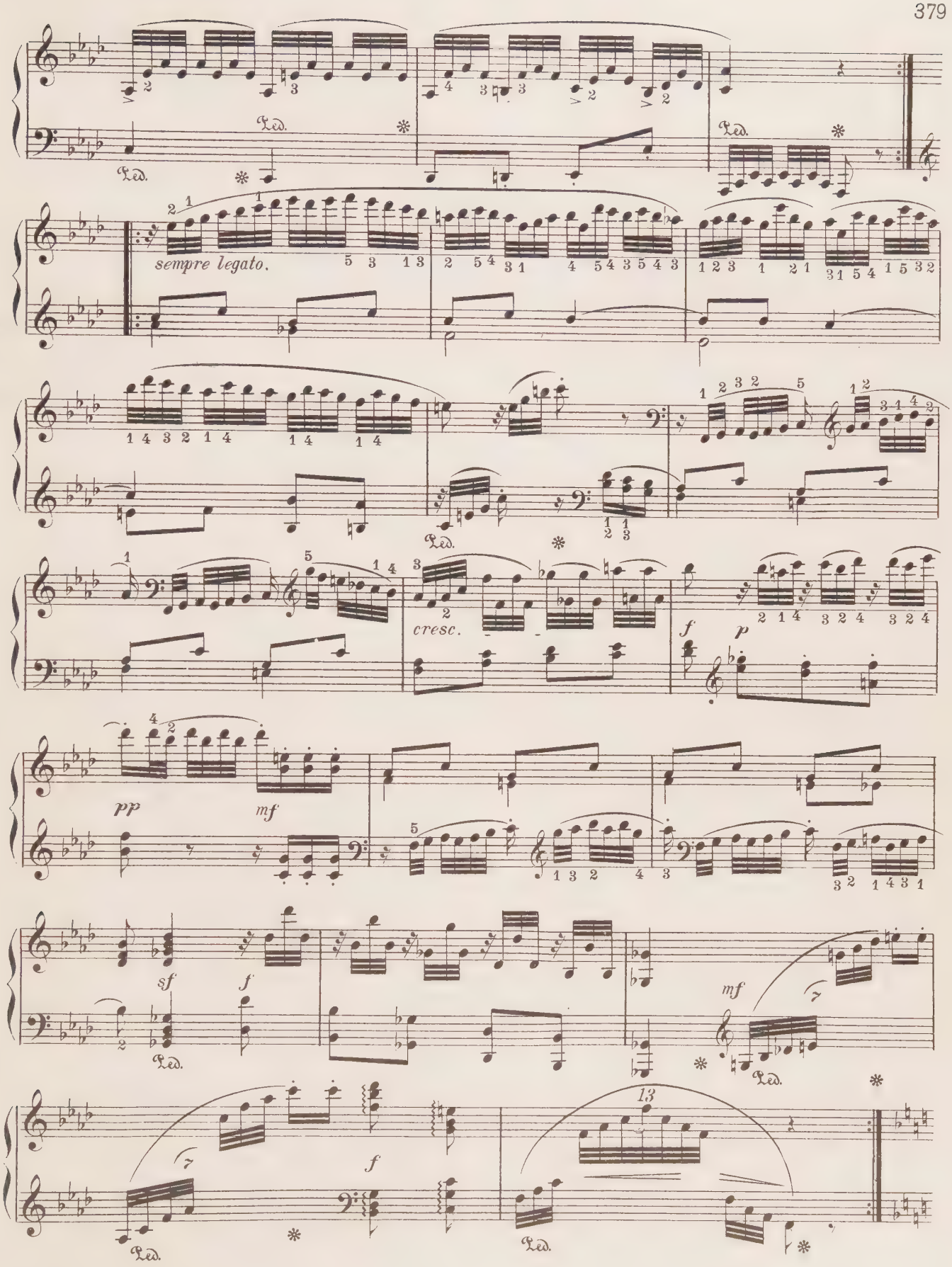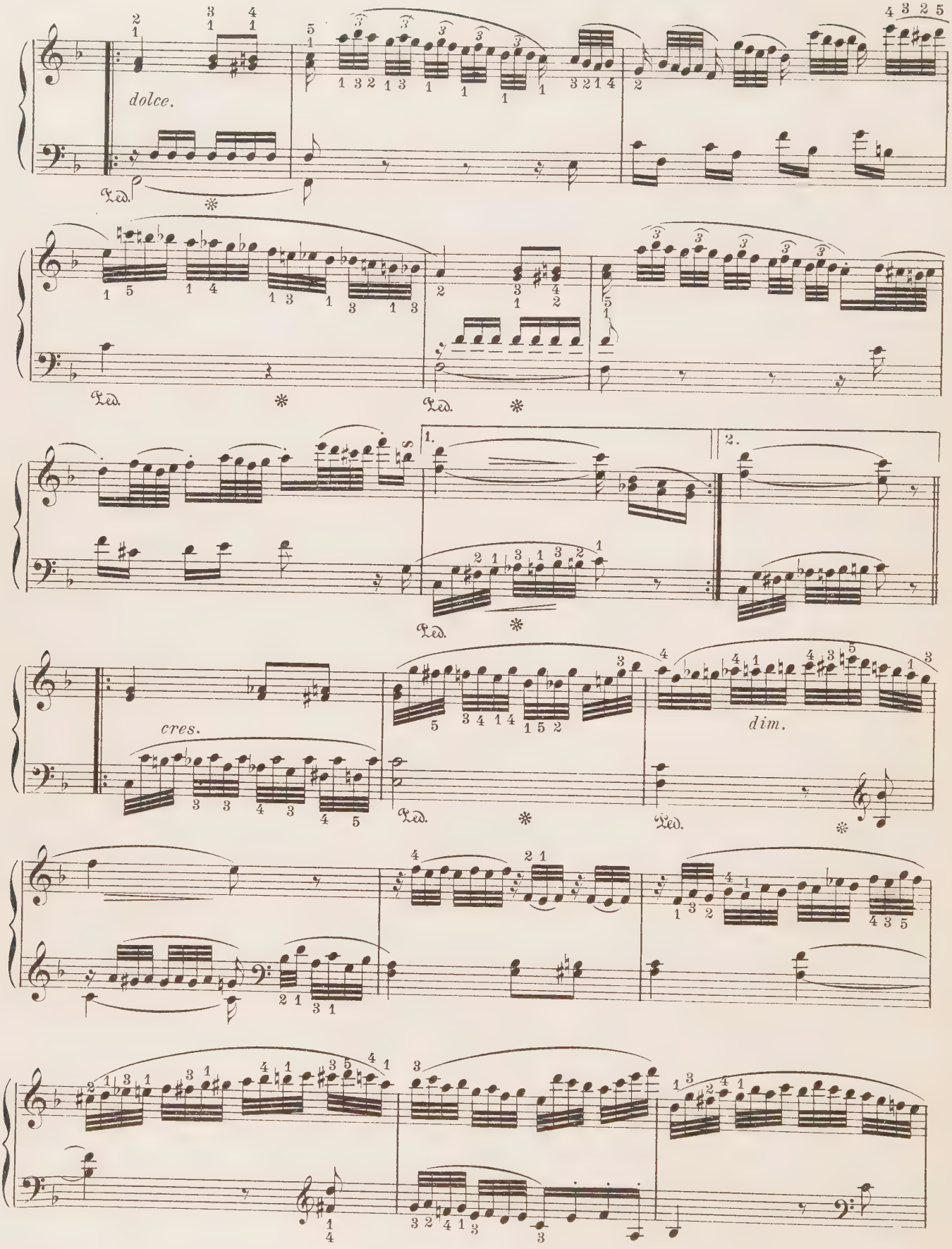


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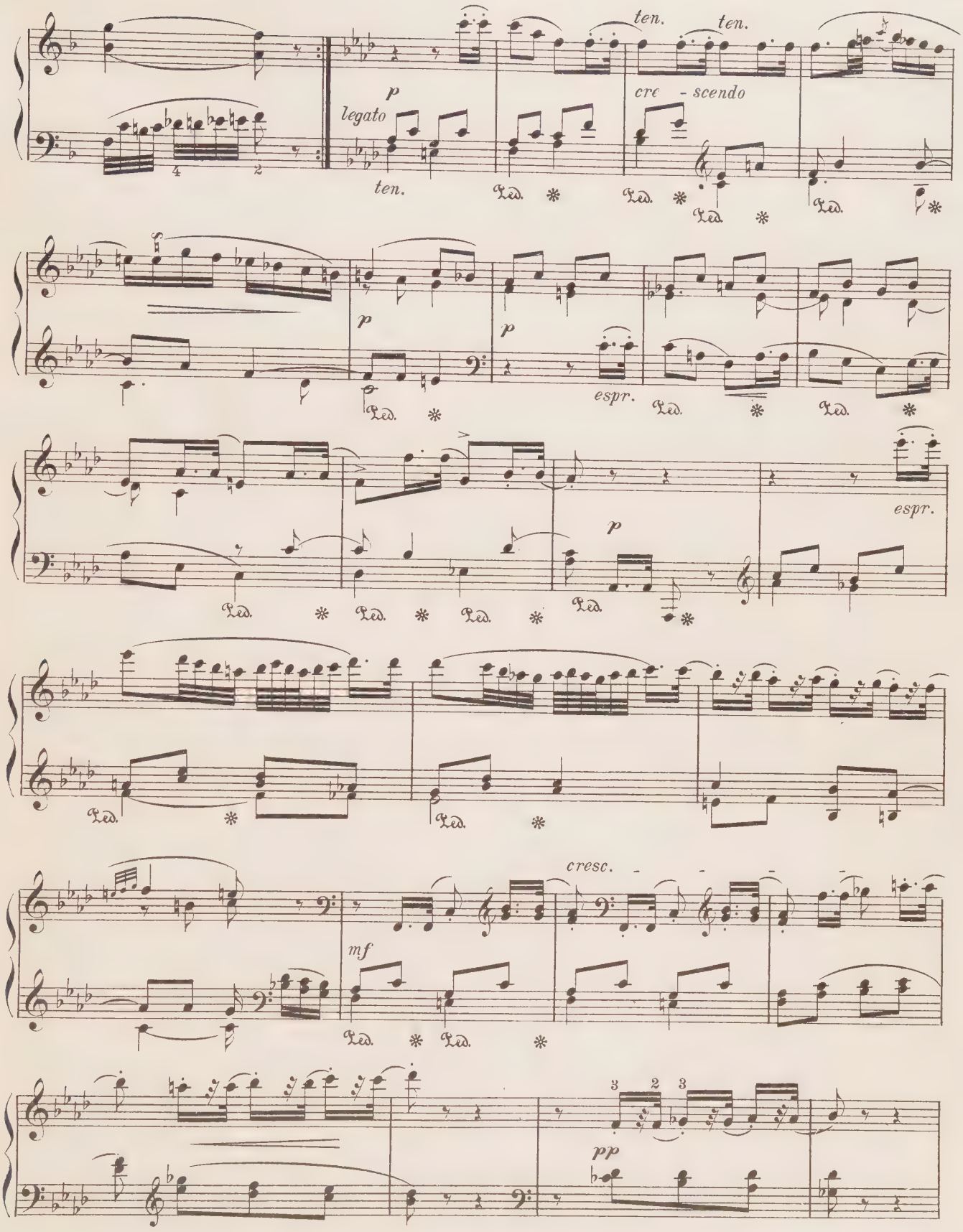

mf
ten.
sf
p
f
p
p
sf
p
sf
p
mf
cres.
p
p
Ped.

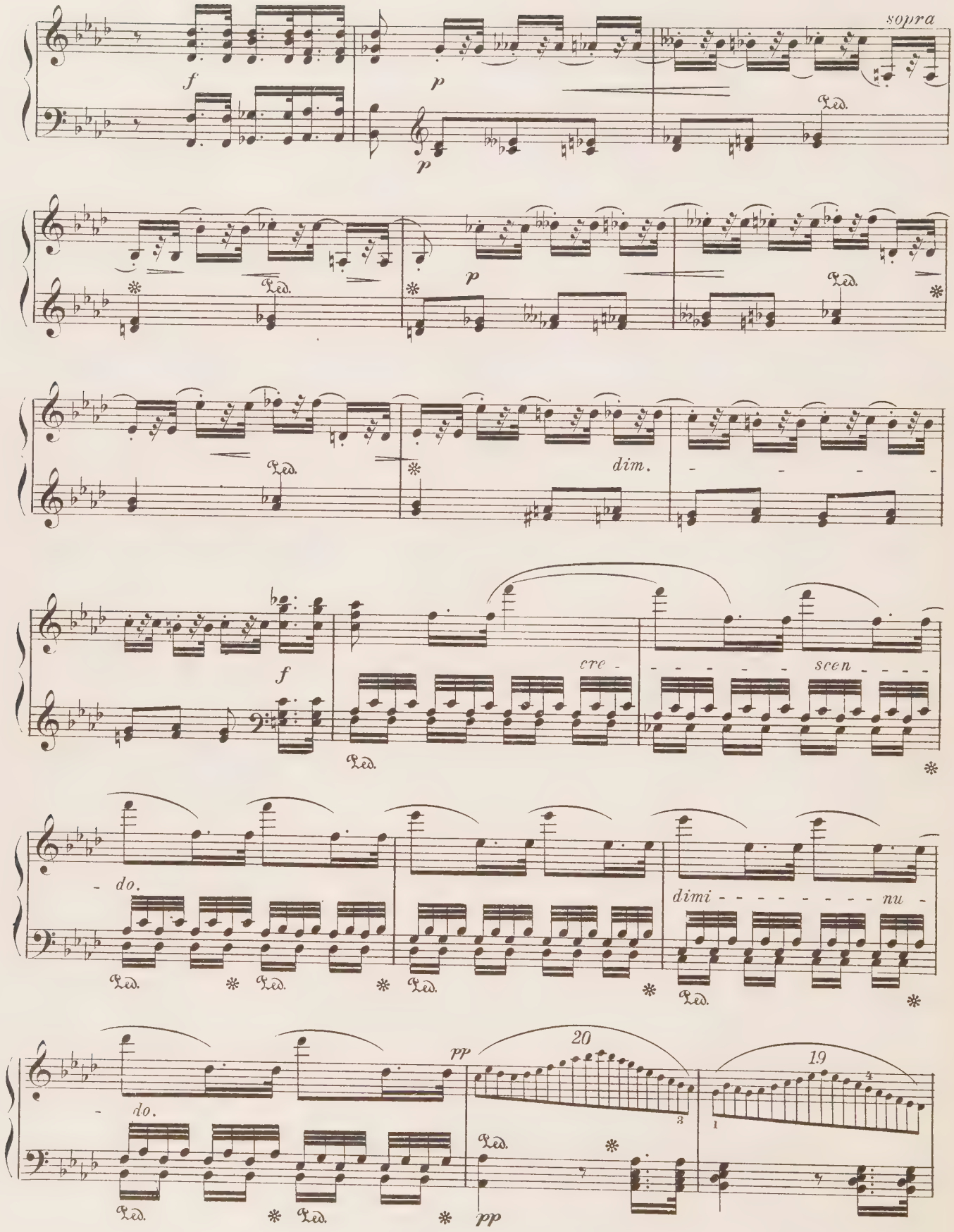

p
legato.
sf
sf
sf
Ped.
sopra
cresc.
mf
p
sf

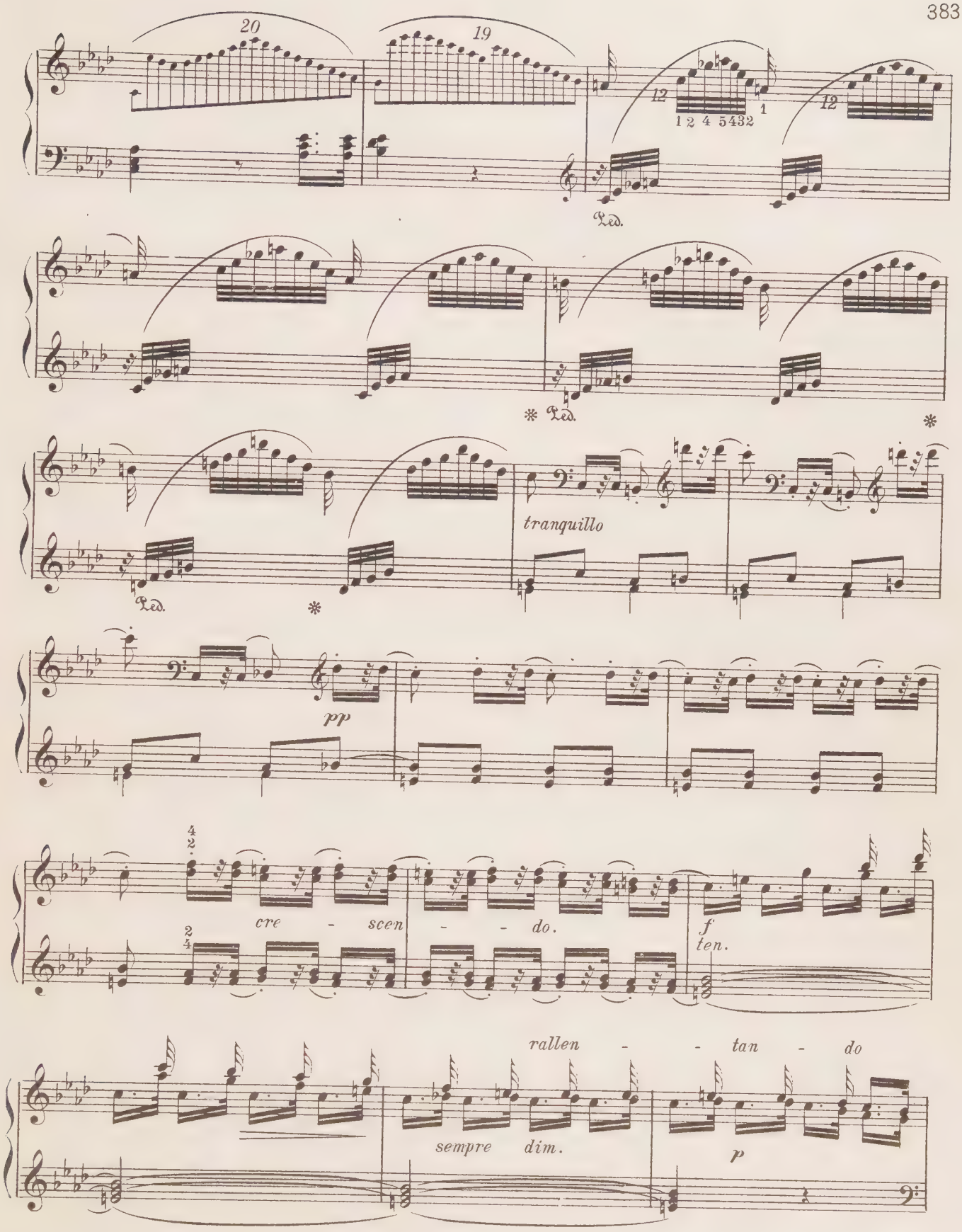

p
f
p
tr
R.H.
Ped.
legato.

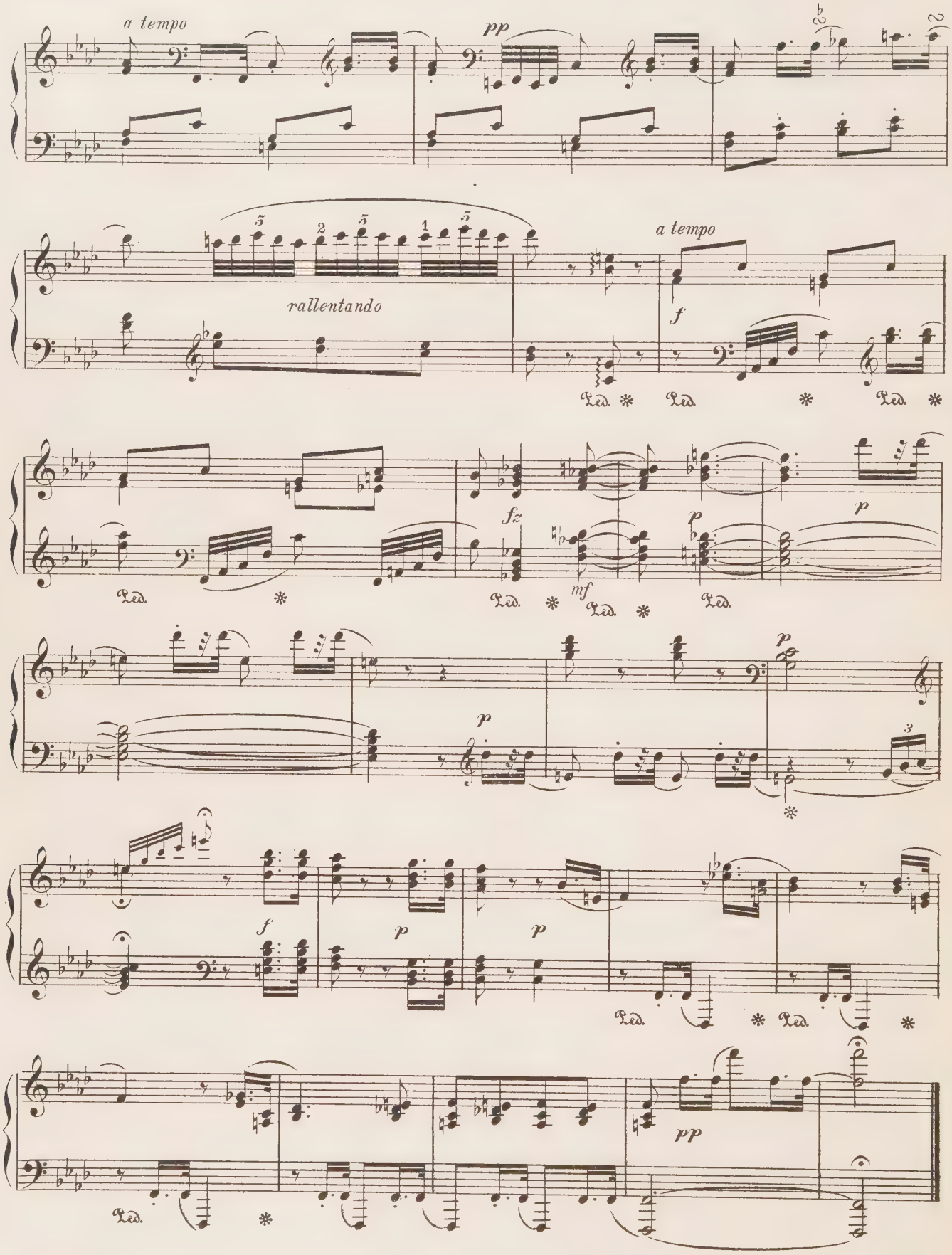

sempre legato.
cresc.
pp
mf
f
p
sf
f
mf
f
13


dolce.
Ped.
cres.
dim.
1.
2.


ten.
ten.
p
legato
cre - scendo
ten.
Ped.
p
p
espr.
espr.
p
cresc.
mf
pp


sopra
f
p
p
Ped.
dim.
cre - - - - - - - scen - - - -
do.
dimi - - - - - - - - - nu -
pp
20
19
do.
pp


20
19
12
1 2 4 5 4 3 2
1
12
Ped.
*
Ped.
*
*
tranquillo
Ped.
*
pp
4
2
cre - scen - - do.
2
4
f
ten.
rallen - - tan - do
sempre dim.
p


a tempo
pp
rallentando
a tempo
f
fz
mf
p
pp

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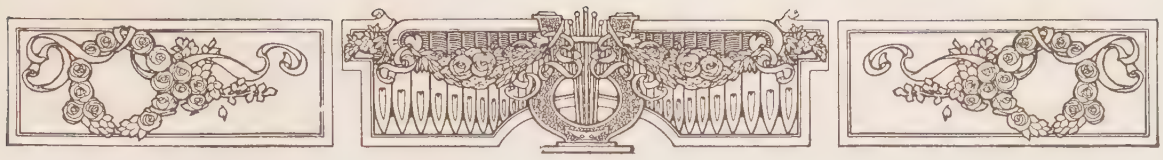
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